DOCUMENT RESUME

ED 364 252 IR 054 755

AUTHOR	Fairbanks, Gretchen, Ed.
TITLE	Book Beat: A Young Adult Services Manual for Louisiana's Libraries. Face It: Read a Book; Be Somebody.
INSTITUTION	Louisiana State Library, Baton Rouge.
PUB DATE	92
NOTE	123p.
PUB TYPE	Guides - Non-Classroom Use (055)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	*Adolescent Literature; Adolescents; Books; Childrens Libraries; Evaluation Methods; Films; Library Collection Development; *Library Services; Library Surveys; *Program Development; Reading Programs; Teaching Methods; Workshops
IDENTIFIERS	Book Talks; Louisiana

ABSTRACT

This manual contains information on understanding the nature of young adults and developing a young adult service philosophy for a library. Ideas are provided for programs, activities, and workshops; and ready-to-use book talks and publicity materials are included, along with bibliographies for young adult collection development. The introductory materials include suggestions for a survey of teen users and an assignment alert package for teachers. The "Good Reads and Good Looks" section contains bibliographies that list 284 books and 12 films for young adult patrons. The publicity section contains 9 sample releases, letters, and announcements. (SLD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 364 252

FACE IT

READ A *BOOK*, BE *SOMEBODY*

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

L. Urbatsch

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BookBeat

A Young Adult Services Manual for Louisiana's Libraries

1205/055

BEST COPY AVAILABLE

BOOK BEAT

A Young Adult Services Manual

for Louisiana's Libraries

Edited by

Gretchen Fairbanks

STATE LIBRARY OF LOUISIANA
Library Development Division
P.O. Box 131
Baton Rouge, Louisiana 70821-0131

1992

This public document was published at a total cost of $1,087.18. 300 copies of this public document were published in this first printing at a cost of $1,087.18. The total cost of all prints of this document, including reprints, is $1,087.18. This document was published by the Office of the State Library, Department of Culture, Recreation and Tourism, P.O. Box 131, Baton Rouge, Louisiana 70821-0131 to disseminate information regarding library programs and projects under authority of Public Law 91-600, as amended. This material was printed in accordance with the standards for printing by state agencies established pursuant to R.S. 43:31.

PREFACE

Librarians have focused on the interests and needs of young children and adults and serve these groups well through age and interest related collections, reading programs, and other services. But there is a gap in service to the young adult population and a corresponding decline in library usage.

The young adult population is traditionally the most difficult and challenging of library patron groups to serve. The dramatic physiological and developmental changes they undergo, the tremendous social pressures they experience, the increasing demands on their time, and their varying interests make young adults difficult to reach. The Center for Early Adolescence describes this age as "lost and neglected," but "an age acutely in need of guidance for the successful transition from childhood to adulthood." Responsive library service can help young adults successfully bridge this transition.

Young adults need from libraries and librarians support for educational activities, practical information such as information and referral services to youth and other social agencies, job skill and employment information, programs that will satisfy their creative needs and interests, and a friendly place to congregate. They also need encouragement in developing an interest in reading for self-discovery, self-realization, and self-fulfillment, a collection to meet all their needs, and guidance in selecting appropriate materials.

The State Library appointed a committee of dedicated young adult librarians with an interest in sharing their successful experiences to develop a program that would encourage and facilitate young adult services in the state's public libraries. The committee's work, in three parts, includes this manual, specially designed promotional materials, and young adult service workshops.

The manual contains information on understanding the nature of young adults and developing a young adult service

philosophy; ideas with directions for programs, activities, and workshops; "ready to use" booktalks and publicity materials; and bibliographies to aid in young adult collection development.

The State Library's young adult program will be an ongoing activity. The manual will be added to and updated each year. Submissions for future updates are encouraged and will be greatly appreciated. Comments and suggestions are always welcome.

The State Library thanks the committee for their work and their dedication to young adult service and hopes that the products of their efforts will facilitate the provision of young adult service at the local level.

Committee members are:

Roslyn Rhodes and Cathy McKenzie Richard, Lafourche Parish Library, Co-Chairpersons
Mary Cosper LeBoeuf, Terrebonne Parish Library
Lois Grant, Rapides Parish Library
Shirley C. Turner, Shreve Memorial Library
Mildred Osborne, DeSoto Parish Library
Katrina Mast, Jefferson Parish Library
Gretchen Fairbanks, State Library Consultant

TABLE OF CONTENTS

INTRODUCTORY MATERIALS	IM 1
Adolescents Need Libraries & Librarians by Patsy Perritt	IM 3
Teen Survey	IM 15
Community Resources	IM 17
Teen Organizations	IM 17
Assignment Alert Packet for Teachers	IM 19
ACTIVITIES	A 1
Murder in the Stacks Mystery Party	A 3
Dinner Theatre	A 11
Teen Summer Troupe	A 13
Teen Sleep-Over or Camp-In	A 15
Scavenger Hunt	A 17
Fashion Show	A 19
Start a Teen Library Club!	A 23
Teen Talk Magazine	A 27
Auction	A 29
Black History Program	A 31
BOOKTALKS	B 1
Don't Let Booktalks Scare You	B 3
Booktalks (General)	B 5
Booktalks with Themes	B 9
African-Americans	B 9
Trapped	B 11
Survival	B 15
Mystery	B 19
WORKSHOPS	W 1
Conducting Workshops for Young Adults	W 3
Workshops Suggestions and Instructions	W 9
Tutoring Workshop	W 9
Papier Roule' Craft Workshop	W 11
Baseball Card Collecting	W 13
How To Get An Awesome Sound System For Your Car That Is Totally Bad!!	W 15

What To Do When All Of The Fast Food Delivery People Are On Strike or Quick Nutritious, Delicious Snacks Anyone Can Prepare W 17
Learn How To make Summer Bucks W 21
More Workshop Ideas W 25

GOOD READS & GOOD LOOKS GRGL 1
Young Adult Titles GRGL 3
Ethnic Titles GRGL 7
Genre List by Joy Lowe GRGL 9
Best Books for Young Adults GRGL 13
Recommended Books for Reluctant Young Readers GRGL 17
Selected Films and Videos for Young Adults GRGL 19

PUBLICITY P 1
Sample News Release P 3
Sample Cable TV Announcement P 4
Sample Letter to School Principals and Librarians P 5
Sample School Newsletter Announcement P 6
Sample School Public Address System Announcement P 6
Sample Letter Request for Incentives P 7
Sample Letter to Directors of Youth Clubs and Organizations P 8
Sample Public Service Announcements P 9

INTRODUCTORY MATERIALS

ADOLESCENTS NEED LIBRARIES & LIBRARIANS

by Patsy H. Perritt
Professor, School of Library and Information Science
Louisiana State University

For libraries that seek to serve all age levels, perhaps the clientele causing the most consternation is that which includes young people exiting childhood and moving toward adulthood; those who are physically and emotionally maturing beyond childhood, but are not yet ready to assume full adult responsibilities. Numerous studies of human development have identified certain life changes in individuals, which are unique to this period. Generally, this period is referred to as adolescence and an adolescent is not an *old* child, who can adequately be served in libraries as a child, or a *young* adult, who can be served in the same manner as an adult library patron. Our consternation with adolescents is generally rooted in the emotional, social, physical, and intellectual changes of the transitional passage; those changes which normally result in increased independence, the establishment of a self identity, and sexual maturation.

NEEDS OF ADOLESCENTS

It often seems, to the adolescent, as well as to their parents, and all those around him/her, that everything in their world is changing - their body, their friends, their emotions - everything. This shifting state is particularly acute in the lives of young adolescents, the 10 to 15 years old who "present what often seem like insurmountable challenges to professionals and volunteers who work with them. They grow and change at different and unpredictable rates; their interests change, sometimes from day to day; they are both deeply dependent on and resentful of adult authority; their physical, social, emotional, and intellectual needs are numerous and often contradictory." (Rosenzweig, 1983) The Center for Early Adolescence has identified the following as crucial needs of young adolescents:

1. The need for diversity
2. The need for self exploration and definition

3. The need for meaningful participation
4. The need for positive interaction with peers and adults
5. The need for physical activity
6. The need for competence and achievement
7. The need for structure and clear limits

LIBRARY RESPONSES TO NEEDS

Libraries must develop collections and programs to meet these needs. Each area of need should be considered as library policy is formulated, as personnel are hired and trained, as programming is planned, and as materials are added to the collection:

1. Is the library providing a variety of information sources? - books, audiovisuals, resource persons, computer access, etc.
2. Is the library serving as a link between young people and others who share their interest or those who could expand their interest? - groups such as rollerbladers, baseball card collectors, movie buffs, etc.
3. Is the library offering young people responsibilities commensurate with their experience, skill, and short attention span? - places on youth advisory boards, library shelvers, storytelling for younger children, etc.
4. Is the library serving as a place where positive interaction can take place with peers and adults? - librarians as role models, discussion groups, intergenerational workshops, etc.
5. Is the physical space appropriate for the frequent movement of growing bodies and for the fatigue that often accompanies growth? - a place where quiet talking is allowed, a place where one can sprawl, wiggle, and move without condemnation.
6. Is the library a place that offers recognition to competence and achievement? - special displays of student art, publication of poems, short stories, book reviews, etc.
7. Is the library providing a structure? - regularly scheduled tutoring sessions in math, a reading program with parameters, behavior limitations developed with the cooperation of young people who use the library.

According to a 1988 report of a study conducted in approximately 850 libraries, one out of every four library patrons is between the ages of 12 and 18, yet only 11 percent of public

libraries have a young adult librarian. (National Center) Each library should assess their role in serving young adults and the extent of their success in eliminating barriers between young adults and libraries. *CONNECTING YOUNG ADULTS AND LIBRARIES* by Patrick Jones has a Self-Evaluation Survey Form, a YA User Survey, and a Service Plan to facilitate the assessment and goal setting process. An easy way to start the assessment is to answer these questions: Is young adult service equal in status to children's service? If not, why? What commitments are we willing to make to young adults?

SPECIAL NEEDS OF YOUNG PEOPLE IN THE 1990'S

Perhaps the full title of the American Library Association's 1992 publication *THE BEST YEARS OF THEIR LIVES: A RESOURCE GUIDE FOR TEENAGERS IN CRISIS* succinctly reminds us of the diabolical state of the young people we aim to serve in libraries. The opening paragraph of this book is a shocking reminder that our young people desperately need help - in the library, the community, the school, and the home: "*Never before has one generation of American teenagers been less healthy, less cared for, or less prepared for life than their parents were at the same age.*" (Barringer 1990) These discomforting words came from the American Medical Association, representatives of the National Association of State Boards of Education and C. Everett Koop, former Surgeon General, in a 1990 report to the nation on America's teenagers.

What specific knowledge (and attitudes) will help librarians to become meaningfully involved in the preparation of adults of tomorrow and in the process, help to nurture the physical, mental, and emotional health of today's young adults? Knowledge of the harsh facts could become motivation for involvement:

- One child in five lives below the poverty line. (National Commission on Children 1990)
- Nearly 29 percent of the teenagers who entered ninth grade in the mid 1980's failed to graduate four years later. (Children's Defense Fund 1991)
- One out of every 10 girls ages 15 to 19 becomes pregnant every year. (Children's Defense Fund 1991)

- The birth rate among teens ages 15 to 17 increased by 19 percent from 1986 to 1989 with increased numbers of births among both white and black teens. (Facts at a Glance 1992)
- One-third of teenagers in the United States say they have considered suicide, 15 percent have thought seriously about it and 6 percent have actually tried it. The number of teenage suicides is three times the numbers of thirty years ago.(*USA TODAY 1991*)
- 2.4 million children were reported abused or neglected in 1989, a 10 percent increase over the 1988 report. (Children's Defense Fund 1991)
- On average, every 1,000 teenagers experience 67 violent crimes each year, compared to 26 for every 1,000 adults age 20 or older. (Teenage Victims 1991)
- More than 8 million teenagers drink alcohol weekly, 5.4 million report having gone on binges, and nearly a half-million guzzle five or more drinks in a row at least once a week. (Siler 1991)

According to Dr. Gary Q. Peck, general pediatrics and adolescent section chief at Louisiana State University Medical Center in New Orleans, **every day in Louisiana**:

- At least one high school-age youngster will be murdered, commit suicide or die in a wrecked car
- 42 high school-aged girls will become pregnant
- 35 high school-aged girls will give birth and seven will have abortions
- Four young people will contract HIV, the virus that causes AIDS (*MORNING ADVOCATE* 1992)

By now you might be asking, "So what can I do? I'm no social worker, I'm a librarian." Lest we become paralyzed by the facts, a read of Jones' *CONNECTING YOUNG ADULTS AND LIBRARIES* and Evie Wilson-Lingbloom's forthcoming book *HANGING OUT AT ROCKY CREEK: A MELODRAMA IN DEVELOPING BASIC YOUNG ADULT SERVICES IN PUBLIC LIBRARIES* from Scarecrow Press will jolt us into a wide spectrum of possible ways for libraries and librarians to

become active participants in positive approaches to changing lives. Wilson-Lingbloom follows each fact-filled presentation of factors in the lives of today's teenagers with numerous suggestions for "What librarians can do". Following an exploration of at-risk youth, Wilson-Lingbloom suggests:

1. Read and apply *AT-RISK YOUTH: IDENTIFICATION, PROGRAMS, AND RECOMMENDATIONS* by Shirley E. Wells, Teacher Ideas Press, 1990.
2. Be sensitive to certain behaviors in adolescent patrons. Post the phone numbers of crisis lines and, if YA patrons ask for help, refer them to the appropriate community agency.
3. Follow the example of BALIS (Bay Area Library and Information System in California) in developing area cooperative and cross-agency plans targeting young people at-risk. BALIS used a grant from the California State Library to plan individualized approaches to increased services, while benefiting from the cooperation and cross-fertilization of a common planning process. (*LJ HOTLINE*)
4. Help to publicize the variety of services offered in the local youth-serving community. Learn the names of key staff. Larger library systems with branches make excellent distribution points for parish-wide or regional information sharing. Work with other youth-serving agencies to develop YA-appealing pamphlets listing local services, i.e., places where teens can get help. Assist in widely distributing these pamphlets within communities.
5. Work with local media to document for the general public the needs of local youth.
6. Report successful liaison activities between libraries and other youth-serving agencies to the Young Adult Library Services Association of the American Library Association so that these programs can have national exposure in our professional journals.
7. Consider developing teen newsletters with community information as well as the news and original writings of the kids, who hang out at the library, or support local teen-run newspapers.
8. Cooperate in community-wide efforts to develop recreational facilities which offer a variety of programs and services.
9. Support local teen leadership training programs.

10. Consider the recommendations in *BEYOND RHETORIC: A NEW AMERICAN AGENDA FOR CHILDREN AND FAMILIES: FINAL REPORT OF THE NATIONAL COMMISSION ON CHILDREN* (Washington, D.C.: U.S. Government Printing Office, 1991). Contact the office of your elected official in Congress for a copy.

11. Join citizens groups, such as youth commissions, which are planning, coordinating and evaluating community youth services. (An example of such a group is the Coalition for Children in Baton Rouge.)

WHO SHOULD WORK WITH YOUTH?

Library administration should carefully consider the characteristics and motivations of personnel being considered (or already) working with young adults. It is a waste of valuable human resources on both sides of the "desk" to place the wrong person in a youth service position.

In a recent study the following characteristics of successful youth workers dealing with at-risk youth were identified. (*SOURCE* 1992) They have application for those working in libraries.

- Deep value and respect for clientele
- Capacity for caring adult-youth relationships
- An empowerment orientation
- Self-knowledge (assessment of own biases and prejudices, understanding of own motivations, have a good sense of personal self-worth, and have good boundaries and limits)
- Motivation and ability for creative problem-solving (involves effective program and people management, working collaboratively, networking and mobilizing others)

These characteristics can be translated into strategies for dealing with behavior, which is most probably considered "a problem" by the less informed and committed staff members. For example:

- Knowing that it is the natural tendency of a YA to want to shock and test limits, we must resist the tendency to overreact. Our rules should be clear, fair, and consistent, but never humiliating.
- Knowing that this testing is not aimed at us personally, we "keep our cool" and don't give them the payoff of losing *our* temper for *their* undesirable behavior.
- Knowing that YAs often travel in groups with a leader, we focus on the leader to learn their name and other information. With the leader "on our side" we can then rely on peer pressure to help control certain situations and to increase communication.

Librarians and other staff members with an attitude - a YA attitude - are willing to examine their own communication skills, as well as the policies and practices of the library in light of helping to meet needs.

KIDS NEED LIBRARIES

"Kids Need Libraries: School and Public Libraries Preparing the Youth of Today for the World of Tomorrow", the position paper prepared by the three youth divisions of the American Library Association (American Association of School Librarians; Association for Library Service to Children; and Young Adult Library Services Association) and endorsed by 12 national organizations prior to the 1991 White House Conference on Library and Information Services, laid the foundation for the White House Conference's number one resolution - improving library services to the nation's children and young people.

BOOK BEAT is an effort to encourage and guide increased and improved library services to the young people of Louisiana. This introduction provides a basic level of information about the age group, with special attention to the needs of young adolescents and the status of young people in our 1990's world. Questions have been raised to help librarians examine possible barriers between adolescents and their use of libraries and a limited number of suggestions related to personnel, policies, physical space, and programming have been offered

toward the elimination of barriers and the development of vital, meaningful library service for the young people of Louisiana.

WORKS CITED

Barringer, Felicity. "Found: Another Lost Generation. What Is Youth Coming To?" *NEW YORK TIMES* (9 June 1990); 24.

THE BEST YEARS OF THEIR LIVES: A RESOURCE GUIDE FOR TEENAGERS IN CRISIS. Chicago: American Library Association, 1992.

BEYOND RHETORIC: A NEW AMERICAN AGENDA FOR CHILDREN AND FAMILIES: FINAL REPORT OF THE NATIONAL COMMISSION ON CHILDREN. Washington, D.C.: U.S. Government Printing Office, 1991.

Children's Defense Fund. *STATE OF AMERICA'S CHILDREN*: 1991. (Washington, D.C.: Children's Defense Fund, 1991).

"Death, Pregnancy, AIDS-Doctor Cites Teen Statistics", *MORNING ADVOCATE* (28 September, 1992)

"Facts at a Glance", Child Trends, Inc. [2100 M Street, N.W., Washington, D.C. 20037, (202) 223-6288], January 1992. (For latest available data on teenage pregnancy and childbearing)

Jones, Patrick. *CONNECTING YOUNG ADULTS & LIBRARIES:* A How-To-Do-It Manual for Librarians. Neal-Schuman, 1991.

LJ HOTLINE (5, November 1990) p. 3.

National Center for Education Statistics. *SERVICES AND RESOURCES FOR YOUNG ADULTS IN PUBLIC LIBRARIES*. Washington, D.C.: Government Printing Office, July 1988.

National Commission on Children. *NEW YORK TIMES* (27 April, 1990).

Rosenzweig, Susan. "3:00-6:00 P.M.: After School Programming for Early Adolescents", *TOP OF THE NEWS* (40 Fall, 1983); 40.

Siler, J.F. "It Isn't Miller Time Yet, and This Bud's Not for You: A New Survey of Underage Drinkers Has Brewers Preaching Temperance", *BUSINESS WEEK* (24 June, 1991) p. 52.

SOURCE (8: September 1992); 4.

TEENAGE VICTIMS: A NATIONAL CRIME SURVEY REPORT. (Washington, D.C.: U.S. Department of Justice, Bureau of Justice Statistics, 1991).

USA TODAY (2 April, 1991).

Wells, Shirley E. *AT-RISK YOUTH: IDENTIFICATION, PROGRAMS, AND RECOMMENDATIONS*. Libraries Unlimited, 1990.

Wilson-Lingbloom, Evie. *HANGING OUT AT ROCKY CREEK: A MELODRAMA IN DEVELOPING BASIC YOUNG ADULT SERVICES IN PUBLIC LIBRARIES*. Scarecrow Press, [n.d.]

EXPANDED REFERENCES
(Organizations and Publications)

Alan Guttmacher Institute. 111 Fifth Avenue, New York, NY 10003. (This independent, nonprofit corporation for research, policy analysis, and public education publishes *FAMILY PLANNING PERSPECTIVES* bimonthly and published a compilation of articles, *READINGS ON TEENAGE PREGNANCY* (1990), covering such topics as teenage fathers and adolescent males and school-based clinics)

Agenda for Children, P.O. Box 51837, New Orleans, LA 70151, (504) 586-8509. (Annual *DATA BOOK ON LOUISIANA'S CHILDREN* provides parish-by-parish information on poverty, maternal and child health, education, etc.)

American Medical Association. *AMERICA'S ADOLESCENTS: HOW HEALTHY ARE THEY?* AMA, 1990. (The first volume in a series that focuses on major issues in adolescent health.) To order: Department of Adolescent Health, Profiles NL012690, American Medical Association, 535 N. Dearborn St., Chicago, IL 60610.

Benson, Peter L. *THE TROUBLED JOURNEY: A PORTRAIT OF 6th-12th GRADE YOUTH.* (1990) Lutheran Brotherhood, 625 Fourth Ave. South, Minneapolis, MN 55415.

Center for Early Adolescence. University of North Carolina at Chapel Hill, Suite 211, Carr Mill Mall, Carrboro, NC 27510, (919) 966-1148. (A national resource center that provides information, training, and resources for advocacy to professionals who work with 1-- to 15-year-olds and their families. *EARLY ADOLESCENCE: A RESOURCE DIRECTORY* revised in 1990 is an invaluable listing of organizations and publications; other publications include *3:00 to 6:00 P.M.: PLANNING PROGRAMS FOR YOUNG ADOLESCENTS.*)

FUTURE OF CHILDREN. Quarterly publication of The Center for the Future of Children, The David and Lucile Packard Foundation, 300 Second St., Suite 102, Los Altos, CA 94022. (Vol. 2, No. 1 - Spring 1992, School Linked Services)

Hechinger, Fred M. *FATEFUL CHOICES: HEALTHY YOUTH FOR THE 21st CENTURY.* (1992) Carnegie Council on Adolescent Development, 437 Madison Ave., New York, NY 10022.

Hill, John P. *UNDERSTANDING EARLY ADOLESCENCE: A FRAMEWORK.* Carrboro, NC: Center for Early Adolescence, 1980.

Louisiana Coalition for Maternal and Infant Health. 1772 Wooddale Blvd., Baton Rouge, LA, 70806, (504) 925-7239. (Purpose: To improve maternal health and reduce infant mortality and morbidity in Louisiana through law and policy; monthly newsletter)

Louisiana Department of Health and Hospitals, Office of Public Health, P.O. Box 60630, New Orleans, LA 70160, LINK 621-5455, (504) 568-5455, Contact person: Tom Bollinger. (Maintains parish specific data on population, births, education, and health related factors, i.e. AIDS, VD, etc. Annual publication: *PUBLIC HEALTH PROFILE FOR [your] PARISH)*

"Facts at a Glance". Child Trends, Inc. 2100 M Street, N.W., Washington, D.C. 20037, (202) 223-6288. (For latest available data on teenage pregnancy and childbearing)

National Center for Education Statistics. *YOUTH INDICATORS 1988: TRENDS IN THE WELL-BEING OF AMERICAN YOUTH*. U.S. Government Printing Office, Washington, D.C. 20402, August 1988. (Easy-to-read charts and graphs providing information in five areas: demographics and family composition; family income; education; youth employment and finances; health, behavior, and attitudes)

SOURCE: A QUARTERLY NEWSLETTER ON ISSUES FACING CHILDREN, ADOLESCENTS, AND FAMILIES. Search Institute, 122 W. Franklin Avenue, Suite 525, Minneapolis, MN 55404.

TEEN SURVEY

The _____Library is planning a program of activities for teens. Please take a moment to give us your ideas for programming by indicating which subjects you would be interested in learning more about.

Elements of Personal Style:

Skin care and makeup_____
Hair styles_____
Fashion_____
Etiquette_____
Exercise and diet_____
Other_____

Unbeatable Readables (booktalks):

Science fiction books_____
Mystery books_____
Modern novels_____
Historical novels_____
Horror books_____
Romance books_____
Other_____

Career Moves:

How to write a resume_____
How to prepare for a job interview_____
How to dress for success_____
How to manage your money_____
How to keep a job once you get it (business etiquette)_____

College Knowledge:

How to choose the right college_____
How to choose a major_____
How to do research for your term paper_____
How to find financial aid_____

Sports and Other Interests:

Understanding football for girls_____
Firearm safety_____
Fishing_____
Bodybuilding_____
Board games_____
Babysitting_____
Trouble shooting your auto_____
Personal grooming: Boys_____ Girls_____
Hairbraiding_____
Personalizing your vehicle_____
Creative writing: Prose_____ Poetry_____
Arts and crafts_____
Other_____

The Louisiana Scene:

Louisiana music_____
Louisiana dance_____
Louisiana food_____
Louisiana coastlines_____
Louisiana forests_____
Louisiana wildlife_____
Louisiana swamps_____
Other_____

Theater Arts:

Clown workshop_____
Puppet workshop_____
Acting workshop_____
Juggling workshop_____
Magic workshop_____

Other areas of interest

_____

_____

_____

COMMUNITY RESOURCES

Louisiana Cooperative Extension Service
Louisiana State University Cooperative Extension Service
Louisiana Department of Wildlife and Fisheries
Local hospitals
Beauty schools
Health clubs
Museums
Craft stores
Fabric stores
Hobby shops
Local banks (financial information)
Local stores dealing in things teens are interested in such as
audio equipment, baseball cards, athletic equipment, music, etc.
Arts and crafts guilds
Homemakers clubs
Zoos
Veterinarians
College financial aid administrators
State employment offices
Home economics teachers
Area arts councils

TEEN ORGANIZATIONS

Y-Teens
Jayteens
Key Clubs
S.T.E.P. (environmental club)
Girl Scouts
Boy Scouts
Future Home Makers of America (FHA)
Future Farmers of America (FFA)
Future Business Leaders of America (FBLA)
4-H Junior Leadership Programs
Students Against Drunk Driving
Junior Firemen
Louisiana Teenage Library Association
Church affiliated youth groups

ASSIGNMENT ALERT PACKET FOR TEACHERS

Dear Teacher:

We have prepared for you an **Assignment Alert** packet to help ensure that when you give your students assignments that require use of the public library, we will have on hand the materials necessary to complete the assignment.

Students who come to the public library with homework assignments expect to find what they need. With your help students can be successful most of the time. Without it the students chance the possibility that the materials they need will already be checked out by other students with the same assignment. With your help, library staff can prepare for assignments so that all students will have access to the materials needed.

Here is what we need for you to do:

- With each student assignment that requires use of the public library, fill out an **Assignment Alert**. Mail or bring the **Assignment Alert** to the library.

- If you give students a worksheet, come to the library in person and make sure that you can find the answers yourself.

- Request that specific books pertaining to class assignments be put on the **Teacher Reserve Shelf**. **Teacher Reserve Shelf** requests must be accompanied by an **Assignment Alert**.

With this cooperation, we expect that with few exceptions we will be able to help you and your students have a positive, successful public library experience.

Thank you for your cooperation.

Sincerely,

ASSIGNMENT ALERT

Assignment Alert lets us here at the public library know when you and your students will need materials for research assignments and large class assignments. You may duplicate the form as needed. Additional forms are available from the library.

School and Teacher Identification

School:_____

School phone number:_____Today's date:_____

Teacher's name:_____

Teacher's home phone number_____

Grade level_____Subject:_____

Materials Needed

Books_____ Reference books_____ Audiovisual_____

Magazines_____ Pamphlets_____

Are there any restrictions on the types of materials used?

(Ex.: no encyclopedias)_____

_____

Can you suggest one or two titles that would best fulfill this assignment?_____

_____

_____

Assignment:

Starting date_____Date due_____Class size_____

Description_____

_____

_____

_____

_____

Please enclose a copy of the students' assignment (with questions answered) with this form.

AT LEAST ONE WEEK'S NOTICE IS APPRECIATED.

Do you desire a **Teacher Reserve Shelf** for this assignment?___

If yes, return **Teacher Reserve Shelf** request with this form.

Thank you for your cooperation.

Library name
Address
City/state/zip
Telephone number

DO NOT WRITE BELOW LINE

Alert received: Date: _____ By:_____

Copies to_____

Teacher Reserve Shelf_____TO_____

TEACHER RESERVE SHELF

Information available on a given subject may be limited. So that all your students can have access to the information that is needed to complete an assignment, you may request a **Teacher Reserve Shelf**. The conditions for the Teacher Reserve Shelf are as follows:

- Teacher pulls books for the reserve shelf. Library staff process the books for the reserve shelf and mark them with teacher's name and assignment.

- Reference books remain in reference section. A list of reference books pertinent to the assignment can be made available to students upon request.

- Books remain on reserve shelf a maximum of two weeks.

I desire a **Teacher Reserve Shelf** from _____to_____.

I will come to the Library on _____ to choose the books.

Teacher:_____
School:_____
Teacher's home phone number:_____
Today's date_____Grade level_____

A completed ASSIGNMENT ALERT SHEET must accompany this request.

We want your students' library experiences to be positive. The **Assignment Alert** and **Teacher Reserve Shelf** are our way of helping you and your students. Thank you for your cooperation.

Library name
Address
City/state/zip
Telephone number

LIBRARY NAME

SORRY...WE TRIED

Sometimes the Library is unable to provide the information a student needs to complete an assignment.

The following form, printed on bright pink paper, will be given to students to show that they came to the library and tried to locate the needed information.

SORRY...WE TRIED

Student's name_____Grade_____
This student visited the library for information on the subject:
_____

We regret we were unable to supply material for the reasons checked below:

_____Circulation material on this subject was already checked out.

_____Reasonable search failed to supply information.

_____No subject material is available at the student's reading level.

_____Other_____

The library always appreciates advance knowledge of reports assigned.

Library name Date_____

ACTIVITIES

MURDER IN THE STACKS MYSTERY PARTY

Step 1

The mystery party consists of people who will act out the murder and the party goers (participants) who will solve the murder. If attendance is large, consider dividing participants into small groups. Issue each participant/participating group a number. When it is time to solve the murder, participants/groups will draw a number to decide who guesses first, second, etc. Participants will continue to guess until the murder is correctly solved.

Step 2

The play is only briefly sketched out. The players can either ad lib their parts or someone can sketch out some dialogue. You could approach a local drama group, perhaps a high school drama club, to act out the murder or prevail upon the good nature of your staff to do so.

Step 3

The actors may use as many or as few props as they want. They could dress as their characters or simply hang signs with the characters' names around their necks. It would be most effective, though, for the actors to assume the mannerisms of the characters. The stage can very easily be set with a piece or two of furniture. The actors do need to be careful with their dialogue. You do not want them to make it too easy to guess who the murderer is. At the beginning, the party goers can mingle with the actors.

Step 4

Whether to hold the mystery party during the daytime or during the evening depends on the setup of your library. If you do not have a meeting room, it might be more convenient to have it in the evening.

Step 5

Issue each of the participants/groups a small pad and pencil. It is important for them to pay attention as the murder is acted out as this will give them important clues. After the murder is

discovered, the detective duo will give background information.

Step 6

Each participant/group then should make their decision on who the murderer is and how it was committed. The numbers drawn previously determines which person/group gets to guess first. The first to guess correctly is the winner. Others who can prove they guessed correctly could get small consolation prizes.

Step 7

You would need to have a prize/prizes to give to the winner(s). Ask a local store to donate a mystery game. Other suggestions for prizes are free pizza, videos, gift certificates to music stores or to beauty shops for hair cuts, manicures, etc.

CAST OF CHARACTERS

Note: The characterizations and stereotypes described following are exaggerations meant to gently poke fun at all the past characters in mystery books and movies and NOT to offend anyone.

THE VICTIM

J. Mortimer Megabucks

J. Mortimer is a slimy, sleazy, super-rich businessman. He has had a financial strangle hold on the town for some time, with a finger in every pie. Most of the townsfolk wish he would lose them. There is nothing too low for him to stoop to if it means more money.

THE SUSPECTS

Lily Luscious

Lily was formerly the town trollop. Now she is married to a rich wimp on the library board. She loves to wear feather boas. She is long on curves, short on brains and has carried on a torrid affair with Megabucks for sometime. This liaison was

managed through frequent trips into New Orleans disguised as voice lessons. Lily does not realize that her husband and everyone else in town knows of the relationship. Townsfolk grew suspicious when, after courses of lessons, Lily still could not carry a tune in a bucket. Lily wants to dump her husband and marry Megabucks. Megabucks wants to dump her and make a move on Phyllis.

Les Luscious

Les, a local businessman, library board member, and town wimp, is the ineffective husband of Lily. He knows about his wife's affair, but has kept the knowledge to himself. He suspects that Lily wants to dump him and marry Megabucks.

Earl Bubba Johnson

This sterling character is the town plumber and carpenter and is an avid hunter and fisherman. At all times at least one article of his clothing (hat, etc.) is made of camouflage material. Bubba talks with a drawl and a twang and probably ended his schooling in the sixth grade. Bubba is upset because Megabucks has just purchased the old Christie place and posted it "no trespassing". Bubba has hunted that land all of his life and is not about to let this rich twit stop him.

Marian Pinchlipp

A library cataloger, Marian is an old sourpuss. She is the perfect example of a repressed spinster. Hair in a bun, glasses, sensible shoes, plus a perpetual frown are her trademarks. What no one knows is that long ago she was a sweet, sensitive innocent and very much in love with Megabucks who laughingly spurned her. She is furious that he has once more come into her life, and feels a burning need for revenge.

Phyllis Fileright

Head of circulation in the library, Phyllis is a young, forthright professional. She had dreams of being a princess in her world, but her dreams came crashing down when her father was ruined in business and health by his best friend and business partner, J. Mortimer Megabucks. After she realizes who Megabucks is, she too feels the need for revenge.

Hortense Hamilton-Smythe

Hamilton-Smythe is the library board president. She is also a member of the DAR, AAUW, AARP, Colonial Dames, United

Daughters of the Confederacy, UMW President, VW, BMW, VFW, etc., etc., etc. The aging widow of a prominent physician and the driving force behind most of the town's civic and cultural organizations, she is one of the town's most respectable citizens. Only Megabucks knows she was once "Hortense, the Hottest Belly Dancer on Bourbon Street," and she means for it to stay that way.

Colonel Buck Shotte

A pompous military hero, Shotte recently wrote and published his memoirs. The book, *And I Alone Won The War*, details his heroic acts on the battlefield. Megabucks, who served under him, has hinted he knows a few things that might make everyone think differently about the Colonel's glorious military career. Besides the blow to his ego, Shotte has too much invested in this book to let Megabucks mess it up.

Professor Sebastian Studywell

The professor teaches archeology at the local college and is a neighbor of the Colonel's. He is the typical absent-minded professor whose career has gone nowhere due to his sitting and daydreaming about the glory of making the big archeological find. Studywell's dream came true when his dog accidentally dug up an artifact while they were walking on the old Christie place. After considerable research, Studywell has determined that the artifact is from a 7,000 year old Indian burial ground. His excitement turns to horror when he discovers that Megabucks has bought the land and stubbornly plans to build a shopping mall on it, Indian burial ground or no Indian burial ground.

Willie Ketchum

Willie Ketchum is the local sheriff. (Willie Ketchum's secretary is Betty Dont.) When God said brain, Willie thought he said train and missed his. He is not bright, but he holds a high opinion of himself--he thinks that he is Arnold Schwarzenegger and John Wayne rolled into one. Megabucks has Willie in his pocket. However, Megabucks has decided that Willie is much too dumb to do him any good and now has plans to bankroll Willie's opponent in the next sheriff's race. Willie is very upset over this as he doesn't know how to do anything but "sheriffing".

THE DETECTIVES

Dick and Tracy Columbo

The Columbos are a trench-coated, fedora-hatted private detective duo who happen to be husband and wife. They are also neighbors of the Colonel, and since they just happen to be at the party, they will help solve the mystery. They discover the murder victim's briefcase and are able to give background information on a number of the suspects.

MURDER SCENARIO

Everyone, but Bubba, is at the library for a autographing party for the Colonel whose book has just been published. Bubba is at the library to do some last minute plumbing repair. The scene is set with a table with punch bowl and refreshments. Everyone is standing around in groups of twos and threes and circulating from one group to another. (*Party goers may mingle with the actors here.*) All of the suspects move one after the other to Megabucks and have an argument with him.

THE ARGUMENTS THAT LEAD TO THE MURDER

Before Megabucks' death he, at turns, argues with everyone with the exception of the Columbos.

1. Professor Studywell attempts to explain the importance of his archaeological find, but Megabucks just laughs.
2. Bubba blusters about his hunting rights, but Megabucks tells him all the trees will be bulldozed, and he doesn't care that there will be no woods or game left.
3. Lily at first pleads with Megabucks and then threatens him if he attempts to break up with her.
4. Lily then gets Les worked up to the point where he has the nerve to face Megabucks.
5. Phyllis slaps Megabucks' face when he makes a pass at her.
6. Willie, after approaching Megabucks about financing his campaign, is told that Megabucks is supporting his opponent.

7. Marian screws her face into a smile and speaks to Megabucks, but he doesn't recognize her.
8. Megabucks approaches Hortense and drops a hint to her of his knowledge of her past and makes a thinly veiled threat to expose her.
9. When the Colonel brags to him about his heroics during the war, Megabucks makes the comment that he too has served in B Company in the 23rd Battalion of the Big Red One.

Megabucks then walks to the back of the library to find a pay telephone. Everyone mills about the party area, leaving the area at one time or another for one reason or other. Marian finds Megabucks' body. His briefcase lays on the floor beside him.

CLUES FOUND INSIDE THE BRIEF CASE

1. Old newspapers advertising "Hortense as the Hottest Belly Dancer in New Orleans."
2. The deed to the old Christie property with the plans for a Mega Mall.
3. A letter from Willie's opponent thanking Megabucks for supporting him.
4. A letter from an old army buddy in which their old commanding officer Captain Buck Shotte was discussed.

During the investigation by the Columbos, Lily takes turns accusing Phyllis, Marian and Les. She knew about Phyllis' father and that Megabucks was interested in her. She also knew that Marian had once been engaged to Megabucks. Of course, everyone with the exception of Les knew that Megabucks was trying to dump Lily.

METHOD AND MURDERER (Chose your favorite)

Plot 1
Megabucks is bludgeoned to death with Bubba's wrench by the Professor.

Plot 2
Megabucks is stabbed with a letter opener by Hortense.

Plot 3
Megabucks is strangled with Lily's feather boa by the Colonel.

Plot 4
Megabucks is manually strangled by Bubba.

Plot 5
Megabucks is bludgeoned to death by Les with a doorstop which is a replica of the Maltese Falcon.

Plot 6
Marian knocks Megabucks out with a heavy book and then smothers him with a plastic garment bag that had once held her wedding dress.

Plot 7
Willie shoots Megabucks with a gun that Lily carries in her purse. Willie had added a silencer to it.

Plot 8
Phyllis bashes Megabucks over the head with a unused candelabra that Hortense had brought for the reception.

Plot 9
It is a group effort. Megabucks is knocked unconscious by the Professor with a book, *The Complete Works of Agatha Christie.* Phyllis and Marian, with Hortense's help, strangle him with Lily's feather boa while, at the same time, the Colonel stabs him in the heart with a letter opener. Willie shoots him with Lily's gun with a silencer attached. Les hits him over the head with Bubba's wrench. Bubba beats him with the blunt end of a stick holding a political sign promoting Willie's opponent. Lily drops a dose of Les's heart medicine into Megabucks' punch cup.

PSA 1: MURDER IN THE STACKS

Hey Teens! Grab your trench coats and fedoras and head on down to your local library for some sleuthing. The _____ _____ Library is having a Mystery Party--MURDER IN THE STACKS--on (day, date) at (time) at the (library). Help solve the mystery and win prizes. MURDER IN THE STACKS is part of BOOK BEAT--the Summer Reading Program for Teens. Make plans to be a part of the library's summer fun. For details, call the _____Library, telephone _____.

PSA 2: MURDER IN THE STACKS

Who killed J. Mortimer Megabucks? Only The Shadow knows! But you might figure it out. Come play Sherlock Holmes at the _____ Library's Mystery Party--MURDER IN THE STACKS. It will be held on (day, date) at (time) at the (library). Help solve the mystery and win prizes. MURDER IN THE STACKS is part of BOOK BEAT--the _____ Library's Summer Reading Program for Teens. Join and be a part of the library's summer fun. For details, call _____ Library, telephone_____.

DINNER THEATRE

Step 1

For the dinner theatre, the library stages a play starring kids and offers a kid-appealing meal to pre-teens, teens, and their parents. The event is publicized as a family fun night out.

Step 2

Local theatre groups frequently offer summer plays featuring young adults. Contact them early about holding a presentation in the library. With advance planning, the library and the theatre group can achieve an exciting cooperative community event.

Step 3

Reserve places for the families of cast members and those involved from the library. Set the atmosphere for the dinner theater by covering tables with red and white plaid cloths. Feature on each table a bright centerpiece consisting of a brown paper bag with various colors of tissue paper exploding out of it. Banners, balloons, posters and a book display can top off the decor.

Step 4

The dinner can consist of a chicken box catered by a local fast food chain. This type meal is estimated to cost about $2.50 for each person. Ask your Friends group to cover the cost of the meal for the cast members. The Friends could also help by handling the meal arrangements. Staff members should handle reservations and logistics.

Step 5

Substitute a film for the play in the event that a local theatre group can not assist you.

Adapted from: Heller, Dawn H. and Montgomery, Ann, "Dinner Theatre--Junior", *Lipp: Library Insights Promotion & Programs*. LaGrange, Illinois, January/February 1987, p. 9.

TEEN SUMMER TROUPE

Step 1

One way to provide activities for young adults during the summer is to engage them in providing entertainment for younger children. In this way everyone wins--the younger children are delighted by a program created just for them by older children, the young adults have a blast performing for the little kids and feel good about their contribution, and you have provided meaningful experiences to both age groups.

Step 1 to organize a Teen Summer Troupe is to enlist the assistance of someone with an interest in theater as director for the troupe. You may have a staff member who is interested, know of a school teacher, perhaps a drama or music teacher, who would be glad to participate, or you may be able to find someone active in little theater in the community who would serve as director.

Step 2

With the director select poems, skits, choral readings, songs, plays, name that character games, etc. for the teen troupe to act out. Also with the director, schedule practice sessions twice a week beginning in late May or early June.

Step 3

Advertise the Teen Summer Troupe in junior high and high schools for students ages 11 to 17. Target those who are too old for the summer reading program and too young to drive or work. In advertising, let the young adults know that the library wants and needs their help to entertain the younger children during the summer months.

Step 4

Schedule Teen Summer Troupe performances at each of your library branches during the month of July. The troupe should be equal to two performances a day. Enlist parents and Friends to transport the troupe to the various performance locations.

Step 5
Advertise the performances.

Step 6
Decide on the troupe's attire. Summer Reading Program T-shirts and jeans are most appropriate. Costumes, if needed, can be made from pieces of construction paper to give the hint or feel for a characterization.

Step 7
After the summer reading program is over, reward the Teen Summer Troupe with a party of their own, perhaps a pizza party. Let them know how many children attended their performances. They will be excited that they touched so many young lives while having fun themselves.

TEEN SLEEP-OVER OR CAMP-IN

Step 1

Decide on an audience from pre-teens and teens, grades six and up. Girls ages 10-14 are an especially good target group. Co-ed groups can be difficult to handle.

Step 2

Decide on a theme for the sleep-over/camp-in and theme related topic presentations that would be of interest to the participants. Examples for themes are baby sitting, safety, health and fitness. Topics for health and fitness presentations might include food habits, CPR, first aid, good grooming, and aerobics. Topics for safety might include fire prevention, firearm safety, boating, telephone safety, and bicycling. First aid can be worked into almost any agenda.

Step 3

Set a date and time. Fall and early spring are both good times. In winter there may be flu problems and other seasonal difficulties. Check for other activities planned in the community before you schedule the camp-in. Be sure your schedule allows for check-in time. Have about 30-45 minutes for everyone to arrive, stow their things, and settle down. Schedule parents to pick up children early (about 8:00) the next morning, unless morning activities are scheduled.

Step 4

Find a location. This program works great in the library if there is room and the proper facilities are available. If not, look for a building that is easily accessible, not easily damaged, has a phone, more than one bathroom, a kitchen, suitable storage space, and a serving area. If the building has a kitchen, supper (hot dogs, spaghetti, etc.) can be cooked and served. If it does not, participants can bring sack suppers. Biscuits or doughnuts, muffins, etc. and milk make an easy breakfast.

Step 5

Secure helpers and presenters and decide on other forms of entertainment. Use local experts as presenters for theme topics. Try to find speakers who will relate best to the group

participating in the sleep-in. Schedule games, movies, and other entertainment throughout the evening. One form of entertainment which works well is a non-competitive talent show. No winners, no losers, and best of all, no prizes to find! Staff members or chaperones can lead a sing-along. Fopcorn and soda can be served during a movie. Schedule lights out at 11:00 p.m., but serve notice that everyone will be encouraged to read under their covers with their flashlights to the taped sounds of crickets, splashing water, and loon calls which will, hopefully, lull the campers into a deep sleep.

Step 6

Finalize the schedule. Set the schedule before registration and include it on the registration form. Include on the form a permission slip or waiver to be signed by a parent or guardian. These are not legally binding, but they provide some measure of protection. A request for volunteer chaperons on the registration form also works well.

Step 7

Publicize. Inform all staff members of the details of the program so they can field questions from the public. Have participants bring sleeping bags, flashlights, perhaps small tents. Invite them for an evening of singing, movies, programs, and fun at the library!

Step 8

Check all necessities. Secure donations of food and prizes whenever possible. Consider charging each camper $2.00 to help cover costs of food and prizes. Plan for almost any contingency including last minute cancellations of scheduled speakers. Try to have someone on staff who can fill in with presentations or other activities in the event a presenter cancels. Determine discipline measures beforehand.

Step 9

Video tape the evening activities. Show the tape in the morning while the campers enjoy a continental breakfast.

Adapted from: Heller, Dawn H. and Montgomery, Ann. "I Slept at the Library", *Lipp: Library Insights Promotion & Programs*. LaGrange, Illinois, January/February 1988, p. 10.

SCAVENGER HUNT

Step 1

Items to be hunted should be varied to direct participants to people of all ages with a variety of interests. Items to be hunted should also direct participants all over the community. When making your scavenger hunt list, take special care not to ask for items that might be stolen from public or private property. The number of items will depend on the length of time allowed to find them. Books can also be listed in the hunt by subject matter, author, genre, etc.

Step 2

Ask local businesses to donate prizes. Free video rentals, pizzas, audio cassettes (something entertaining or music related) would be tempting rewards for young adult participants. Plan ahead for a tie, and let the rules for winning be known in advance.

Step 3

One way of scoring to determine the winner is to give a point for each item brought into the library on time. If you accept substitutes (a stuffed rabbit for a rabbit's foot, etc.) for items not found, give 1/2 point for each substitute. The player with the most points wins the prize. In case of a tie, you might have a random drawing of finalists' names.

SCAVENGER HUNT ITEMS AND DIRECTIONS

Return as many items or the closest substitute you can find, to the library by _____.

THE WINNER RECEIVES_____.

1. feather
2. yellow yarn
3. 1989 Sears catalog
4. 1985 penny
5. small black rock
6. orange shoe laces
7. knitting needle
8. cork
9. thimble

10. pop-off cola bottle top
11. red balloon
12. three-cent stamp
13. ladies handkerchief
14. size one child's shoe
15. acorn
16. alphabet block
17. heart-shaped earring
18. empty Frito bag
19. sea shell
20. horse shoe
21. clergyman's autograph
22. old water bill
23. catalpa bean
24. tea strainer
25. fountain pen
26. green button
27. skeleton key
28. crescent wrench
29. railroad spike
30. cast iron action bank
31. "reading" button
32. movie ticket stub
33. book end
34. report card
35. rabbit's foot
36. American flag
37. Susan B. Anthony dollar
38. foreign coin
39. pine cone
40. 1988 presidential campaign button

FASHION SHOW

Step 1

Show summer fashions early in June or fall fashions in August before the opening of school. Style shows provide an opportunity to see what is the latest style in clothes, makeup, and hair for girls and boys. Select a theme for the show. Schedule the fashion show in the late afternoon in the library meeting room.

Step 2

Ask local retailers to provide clothing. Choose categories of clothing to be modeled in relation to the fashion show theme such as daytime, sports, travel, church, formal, etc. Ask the retailer if the clothing could be purchased by the models at a discount.

Step 3

Use young adult volunteers as models. Ask both males and females, and both slim and plus sizes. Ask teens from various schools and with varying interests.

Step 4

Let models select their outfits. Retailers and the models should be reminded that the show is for young adults and that the price range and styles of the clothing selected should reflect this. Models should be reminded to take care to return the clothing to the store undamaged. Clothing selected should be approved by the fashion show coordinator--a library staff member, a volunteer parent, a board member, a Friend, a home economics teacher, or a store representative.

Step 5

Models should provide the fashion show coordinator with (a) a complete written description of each outfit to be modeled, including fabric, trim, special features, accessories, prices, and retailer, and (b) a model card with name, school, and personal information such as age, activities and interests.

Step 6

The coordinator should make (a) a line-up sheet charting the order of fashions and models, and (b) separate index cards for each outfit numbered according to the order of appearance with a detailed description of the complete outfit including accessories, price and retailer, and the model's name, and personal interest information.

Step 7

Each model should be given a copy of the line-up chart and cards numbered according to their appearance in the show. These cards should detail specifically what the models will wear including shoes, hair style, jewelry, and accessories changes, and give any special instructions for modeling that particular outfit.

Step 8

A key factor in the success of your show is your choice of commentator. Ask your local 4-H leader, cooperative extension agent, newscaster, or store representative to act as commentator--they are usually good choices.

Step 9

Provide the commentator with a copy of the line-up sheet and the index cards describing each outfit. Ask the commentator to write an opening or introduction for each outfit.

Step 10

Plan to display books on fashion for check out at the fashion show. Include references to books in commentator's script.

Step 11

Contact the local modeling school to see if they will give you assistance. Also ask a local beauty school or an individual beautician to offer assistance with hair and make up. Give everyone credit.

Step 12

After the fashion show, offer refreshments giving teens and their relatives and friends time to socialize and talk about the fashions they have seen.

MODEL'S PERSONAL CHART
[Sample. Make separate chart for each model]

MODEL 1 [Model's name]

1. White pantsuit
   a. white boots
   b. white fringed shawl hung from one shoulder
   c. jockey hat
2. Tweed wool three-piece suit
   a. brown leather heels
   b. brown leather bag
   c. brown velvet hat
3. Jersey knit stripped pajamas
   a. add two or three rollers to hair
   b. socks
4. Navy knit separates
   a. change hair back to daytime look
   b. navy and tan shoes
   c. tan bag
   d. large gold earrings
5. Black chiffon
   a. change hair to evening
   b. black evening shoes with bows
   c. black evening bag with long strap
   d. rhinestone earrings
6. White long evening dress
   a. wear hair up with curls
   b. white evening shoes
   c. white gloves and bag
   d. same rhinestone earrings

COORDINATOR'S MODEL CARD
[Sample]

CAROL JONES
1. Red pants suit with black trim and gold buttons. Wool crepe. $75.00.
2. Brown and cream houndstooth three-piece bussiness suit. Wool flannel. $88.00.
3. Pink short cocktail dress with heavy lace trim. Moire taffeta. $48.00.
4. Scotch plaid shorts set. Jacket with black braid and gold buttons. Cotton flannel. $40.00.

LINE UP SHEET
[Sample]

FASHION SHOW FOR _____ **DATE**_____
PLACE_____ **TIME**_____

NAME	SPORTS	TRAVEL	RELAXING	DAYTIME	AFTER 5	FORMAL
1. Mary Smith	white pants suit	brown tweed suit	stripped jersey p.j.'s	navy knit separates	black chiffon cocktail	white crepe gown
2. Joan Baker	red slacks set	navy 2pc. wool suit	print hostess set	green wool dress	hot pink silk	black sparkle chiffon
3. Patricia Moore	plaid pleated miniskirt	for rest green 2pc.suit	orange navy p.j.'s	bright blue skimmer	brown sparkle sheath	pink silk
4. Janet Cox	denim jeans & jacket	camel pants set	red shorts set	black/red plaid suit	red pleated crepe	gold lame gown
5. Grace Collins	short set with leggings	rust flannel suit	denim split skirt dress	gold /black jersey dress	black wool crepe	emerald/ black taffeta
6. Vickie Lane	denim top kakhi skirt skirt	black coat dress	emerald silk p.j.'s	gray sheath	cream crepe suit	fushia chiffon w/ruffles

MODEL CARD
[Sample]

MODEL'S NAME_____ **CLOTHES FROM**_____

NO.	CLOTHES TYPE	COLOR	DESIGN	FABRIC	DESIGNER	ACCESSORIES	DETAIL
1.	sports pants suit	Brown tweed	double breasted jacket	wool	Liz Claiborne	brown suede shoes & bag gold earrings	large brass buttons; black/brown braid trim on jacket
2.	daytime career	red	coat dress	wool crepe	Leslie Fay	red and black spectator shoes portfolio bag	black waist inset
3.	travel 2 piece suit	forrest green	Eisenhower jacket	flannel	Robert Hopper	brown/green flat shoes	brown/green plaid blouse
4.	formal evening gown	black & green	long full skirt	silk sparkle	Raphael	black beaded bag & emerald rhinestone earrings	wide sash with large bow & black & green velvet flowers
5.	relaxing informal after 5 wear	blue & white stripped	p.j.'s	cotton jersey	Jay's Skiwear	blue and gold large hoop earrings	mock turtle neck oversize top
6.	medium length cocktail dress	peach	v-neck low waist full skirt	moire taffeta	College Wear	pear & rhinestone earrings & peach satin long strap bag	wide, heavy lace collar

START A TEEN LIBRARY CLUB!

A library club has many advantages for teens and your library. School libraries frequently have clubs to assist the librarian in housekeeping and circulation tasks, to name a few. The school librarian's focus is the student population--a certain age group with many similarities. A public library generally has little contact with teens outside of meeting their reference needs and frequently finds it hard to attract teens to use the library. Those of us who need to increase services to teens will want to borrow a bit from school libraries. An excellent way to attract teens is through organizing a library club.

A library club requires more time to organize than the average one-time program or workshop, but it has the potential to yield lasting results. The first step is to determine how the club could be beneficial to both the participants and your library. The following are a few suggestions:

- to promote reading and interest in books among this age group,
- to have input from teens about their needs and interest,
- to develop or enhance programming for teens,
- to have an enthusiastic and dedicated volunteer force,
- to increase the library's visibility in the community,
- to generate funds for improving service to teens through club fund raising activities.

The next step is to turn the list of benefits into goals for the library club and then from the goals to develop activities that would be attractive to prospective members. An example of this is to have the newest teen books on display at club meetings, giving members a preview of those books. Combined with a brief booktalk or a review by one of the members, this is an ideal way to promote an interest in books.

Another example is to ask teens to help decorate the library for the summer, do puppet shows, or just be on hand to read to children informally at scheduled times. Teens enjoy participating in programming for younger children. (See activity: Teen Summer Troupe.)

There is no limit to the goals for the teen library club and the ideas for activities, but limited resources and time make it necessary to focus on those which will have the most positive effect on the library and which will offer the most interest to club members. If your goals

are realistic and club activities are well balanced with available time and resources, you will have a strong program.

From the list of goals and activities, a presentation can be prepared for use during an organizational meeting. Set a date for the meeting. Develop a well organized agenda. Allow lots of planning time. Develop a list of things to do to prepare for the meeting and assign tasks to those who will help. Decide on how best to publicize the organizational meeting.

Decide on the size group you want to work with in the club's first months. Do you want to start with a big push or with a smaller core group of teen patrons and let membership build gradually?

Decide if you want club members to pay dues. If your library has a Friends of the Library organization, you might consider the dues going toward a Friends student membership.

Plan to recruit parent volunteers to take on some of the club's general responsibilities. This can be a help in libraries with limited staff. Even one enthusiastic and supportive parent is an asset. Teens will generally need the support of their parents to participate in club activities, involving parents helps to build that support.

At the organizational meeting, share the library's goals with prospective members. Don't be shy about letting teens know that you need their help. Give them a list of ways your library can use their help as volunteers. Have specific tasks outlined. Allow them to share their ideas and expectations for the club and discuss activities and programs that would be of interest to them. Let them brainstorm with you about activities. Answer their questions as fully as possible and be positive.

As an incentive to participate in the club, offer to supply a job recommendation to those club members who prove to be dependable or display good organizational and leadership skills.

At the first meeting discuss choosing a name for the new club and the election of officers. Delay the election of officers until the club has a proven core membership and the members have worked together awhile and become familiar with each other's qualities. Talk about duties of future officers and the appointment of a committee to compose by-laws for the club.

Poll participants to determine a good meeting day and time. Set the date of the next meeting. Ask for volunteers, or from the membership

sign-up sheet, appoint several people to call everyone to remind them of the next meeting. By assigning responsibilities now, you prove that the library is serious about making the club a success.

After the first meeting, don't drop the ball! Plan well for the next meeting. Follow through on a promise to have interesting programs. Line up a guest speaker for a really good program. Communicate with your club members and parent volunteers about the next meeting via a newsletter which the club can later take over as an activity.

TEEN TALK MAGAZINE

Only a half dozen or so enthusiastic teenagers are needed to produce one summer issue of a library teen magazine. The magazine can offer a wide variety of items consisting of an editorial page, book reviews, film and TV news, quizzes, hobby information, riddles, current affairs, lists of new and classic young adult titles, and other articles including features on teenage writers, library resources for school assignments, and tips on how to use the library. The teen magazine could also contain original art work, poems, short stories, games, and articles on sports, music, and other topics of interest to teenagers.

Staff members and Friends could be recruited to serve as consultants, and Friends could be asked to help with costs of printing and mailing.

Adapted from: Alvarez, Robert S., "Magazines Written by Teenagers." *Library Administrator's Digest*. Foster City, California, March 1985, p. 19.

AUCTION

Step 1

At the end of the young adult reading program, hold an auction. Publicize the auction at the beginning and all during the reading program. Announce that participants in the reading program will receive play money of the library's own design for each book read, and that the money will be used to "purchase" items at the auction. For the auction assign the play money a value such as $1.00, $10.00 or $100.00. The higher amounts are outrageous and will make purchasing more fun.

Step 2

Write to celebrities in the entertainment field, young adult authors, and sports favorites for souvenirs to be auctioned. Contact area merchants for donated items. Hopefully, you will collect all kinds of things for auction: autographed photographs, signed T-shirts, team pictures, license plates, posters, autographed books, redeemable coupons from area stores, etc.

Step 3

As the items are received, display them along with the name of the contributors. The growing collection of contributions will entice the young adults to participate.

Step 4

Contact a professional auctioneer. Ask the auctioneer to donate his services for the auction. Determine with him procedures and a date and time for the auction. Once the items for auction are received, provide him with a list and description of each item.

Step 5

On the designated evening, stage an auction hall setting in your meeting room. Number the items to be auctioned and display them on tables in the front of the room. Nearby set up a table and chair for "money" collection and item distribution.

Step 6

In another area of the room, have a refreshment table with chips, dip, drinks, cookies, etc. Decorate in party fashion.

Step 7

Allow time before the auction begins for the young adults to examine the items. At a designated time ask the young adults to be seated and then introduce the auctioneer. Have the auctioneer explain how the

auction will work. Have the auctioneer hold a practice sale with a few of the smaller items. As the auctioneer announces and describes each item, have a staff member display the item by holding it high and carrying it across the room.

Step 8

Present reading program awards or certificates at the end of the auction.

Step 9

Play music and serve refreshments to continue the party atmosphere and encourage participants to mingle and show off their purchases.

Step 10

An alternative to a professionally run auction is a Chinese auction. Participants write their names on their play money and place as much as they wish to bid into container numbered for the item they hope to purchase. One participant with $25 may place that much in one container; $5 in each of 5 different containers, or $15 in one and $10 in another, etc. A drawing is made from each container and the name drawn purchases the item.

BLACK HISTORY PROGRAM

Audience: ages 8 - 12

In celebration of Black History Month invite junior and senior high school students to view either or both of the videos, *Autobiography of Miss Jane Pittman* and *Booker. Autobiography of Miss Jane Pittman* would be best shown in two parts. With *Booker* you would have a three day program.

If library space permits arrange for African American art displays or musical or dance performances.

Films:

Autobiograpphy of Miss Jane Pittman. 110 minutes. (Lucerne Media). Told in flashbacks from the year 1862, this is the story of one courageous woman whose life spans the century from the Civil War to the civil rights movement. Based on the novel by Ernest Gaines. (LSL)

Booker. 40 minutes. (Disney/Coronet). This inspiring production emphasizes Booker T. Washington's thirst for knowledge, dramatizing his childhood through the early years of slavery and freedom, focusing on his intense desire to learn to read.

Related books:

Gaines, Ernest J. *Autobiography of Miss Jane Pittman*. Bantam, 1982.

Hansen, Joyce. *Out From This Place*. Walker, 1988.

Lanker, Brian. *I Dream a World: Portraits of Black Women Who Changed America*. Stewart, Tabori & Chang, 1989.

Lester, Julius. *This Strange New Feeling*. Scholastic, 1985.

Melzer, Milton. *Black Americans: A History in Their Own Words, 1619-1983*. Harper Junior Books, 1987.

Oates, Stephen B. *Let the Trumpet Sound*. NAL, 1983.

Williams, Juan. *Eyes on the Prize*. Penguin, 1988.

Distrubuter information:

Lucerne Media, 37 Ground Pine Road, Morris Plains, NJ 07950.

Disney/Coronet, 108 Wilmot Road, Deerfield, IL 60015.

BOOKTALKS

DON'T LET BOOKTALKS SCARE YOU

Booktalk. Does the word frighten you? I hope not, because you are probably already giving booktalks and aren't even aware of it.

When a patron asks you to recommend a book and you describe to them a good book to read, you are presenting an informal booktalk. You are selling them on reading a particular book through the enthusiasm of your description. You are booktalking.

Booktalks are a wonderful way to introduce young adults to reading, especially a reluctant young adult. Middle and high school students are so caught up in school and social activities that reading and libraries sometimes are not important. However, if a librarian can visit a school English class or student club, she can promote reading through booktalks.

A booktalk is an enticing description of a book. It is not a book report or review. The purpose of the talk is to make the listener want to read the book.

Booktalks range in time. A long talk is between five to seven minutes and is presented in a somewhat formal manner which requires preparation. The short talk is 30 seconds to two minutes and is informally presented. Sometimes the short talk is an adaptation of a long talk.

The first step in giving booktalks is to read, read, read. The more books you read, the more material you will have available for talks. As you read books, you will feel that some books would not make good talks. Your initial instinct is usually right. If you feel that a book is not good or would not appeal to a potential reader, do not use the book. The idea of the booktalk is to make the students want to read the book. The books you select do not all have to be of literary merit or award winners, but they should be books that can't be put down or that give a good feeling after reading them.

As you read, take notes. Write down the author, title, brief sketch of the plot, and page numbers of specific scenes that may be used in the talk. It is helpful to make a list of subjects that would apply to the book. In writing the talk, the first and last sentence should be the most important. The first sentence is usually the most difficult to write, therefore, write the body of the talk first, then compose the first

sentence later. The title and author should be the first and last thing mentioned in the talk.

In writing the talk, specific scenes can be used; however, do not reveal too much of the plot. Build a climax when summarizing the plot, then stop. This will have the audience wanting to know more about the book. If there is intriguing information about the author's life or situations that occurred while he was writing the book, include them. Did something funny or scary happen to you while you were reading the book?

After the talk is written, set it aside and move on to something else. Read the talk again when your mind is fresh; you may want to rewrite some parts of it.

According to Joni Brodart author of *Booktalk!*, there are two unbreakable rules: first, don't tell the ending of the book and second, don't talk about a book you haven't read. Also, always have a copy of the book you are booktalking so you can show the audience.

As you become familiar with booktalks, you may wish to give talks on one theme or subject or one specific author. This is acceptable, just keep in mind the interest and age of the audience. Five booktalks on the subject of death may not be appealing, but a combination of Stephen King and Anne Rice books would be enticing.

Lastly, before giving the talk--practice. Sometimes written words do not flow smoothly when spoken. Remember, the more booktalks you give, the easier it becomes. Don't let booktalks scare you!

Booktalk: Shanny on Her Own by Lael Littke. New York: Harcourt Brace, 1989. (comedy/humor)

Shanny Alder with her purple-tailed haircut, nose jewelry, high heeled boots, wild T-shirts and drum set has arrived in the very small town of Wolf Creek, Idaho. When Shanny descends from the bus into town, the teenagers can't stop staring, and the adults' mouths are wide open. Shanny would rather be in California, but after "The Great Dog-Food Caper" she pulled at her high school, her parents have banished her to Idaho to "find herself". Shanny's parents have sent her to stay with weird Aunt Adabelle, who talks to her dead husband, concocts weird meals, and keeps stealing away to the attic. Along with finding herself, Shanny is suppose to be preparing Aunt Adabelle for the move into a retirement home, which Shanny finds out isn't an easy task. To keep Shanny busy, Aunt Adabelle introduces her to the local teenagers. When Shanny meets Thor Jorgensen, a close resemblance to the Norse god, she knows she's met the guy of her dreams. However, Twyla Starbuck, the town beauty, has a few plans for Shanny up her sleeve. Will Shanny find herself? Will the town accept her? Will Thor be a part of it all? To find out, read *Shanny on Her Own* by Lael Littke.

Booktalk: The Reluctant God by Pamela Service. New York: Atheneum, 1988.

"His memory was of time...of time as a substance...Time carried him submerged in the sensation and music of its motion, never ceasing and never causing him to want or to remember anything more. Other memories moved with him. Images of the rock-hewn tomb, of chanting, of incense, and of laying himself in the stone (sarcophagus) carved to receive him."

Lorna truly believes that she lives in the wrong millennium. She would much rather have lived in ancient Egypt when the Pharaohs ruled, rather than in modern-day England. Her father is an archaeologist who spends his time looking for ancient tombs in Egypt. Lorna learned to read hieroglyphics before she learned to read the ABC's. Trapped during an avalanche at the site of her father's most recent archaeological dig, Lorna discovers by accident what most archaeologists only dream of finding. When she begins to read the text inscribed on the sarcophagus lid, and opens the sarcophagus, she finds that the royalty lying within was to watch over eternity.

"Into this constant stream of time, there suddenly came a moment...a noise, a shock, and he was floating on time's surface, no longer carried within it... He wanted to see now, as well as to hear. Slowly his body remembered, and his eyelids raised, ever so slightly..." Read *The Reluctant God* by Pamela Service.

Booktalk: Howl's Moving Castle by Diana Wynne Jones. New York: Greenwillow Books, 1986.

In Ingary where such things as cloaks of invisibility and seven league boots actually exist, there is also a mysterious tall castle that floats continuously through the air. And everyone in Ingary knows that it is a misfortune to be born the eldest of three. If three set out to seek their fortune, it's the eldest of three who fails first.

Poor Sophie!!! She is the eldest of three, and works in a milliner's shop making hats. Sophie is bored with her life, and bored with making hats, until the day the Witch of the West visits her hat shop. The very jealous Witch puts Sophie under a spell.

A wizard owns that moving castle--a wizard whose name is Howl--a wizard whom no one in Ingary has ever met. A wizard who, it's whispered, is cruel and heartless and cold-blooded. A wizard who has, in his mysterious moving castle and an enchanted talking fireplace.

And now, the wizard Howl's castle moves toward Sophie, rumbling and bumping and belching out smoke. For Sophie's only way to be free of the Witch's spell is hidden somewhere in that castle, that tall floating castle, *Howl's Moving Castle* by Diana Wynne Jones.

Booktalk: Weetzie Bat by Francesca Lia Block. New York: Harper and Row, 1989.

Weetzie Bat was a skinny girl with bleached blonde hair. Underneath the pink sun glasses, strawberry lipstick, earrings, and sugar-frosted eye shadow, she was really almost beautiful. Sometimes she wore Levi's with white suede fringe sewn down them and an Indian headdress; and sometimes she wore 1950's taffeta dresses with poetry written on them in glitter.

Weetzie hated high school because no one understood. Why, her classmates didn't even realize where they were living; that Marilyn's prints were at Graumann's Theatre, that Houdini and Jim Morrison had once lived here; or that Oki Dog sold the wildest burritos. Then Weetzie receives three wishes from a genie in a golden lamp. If you had three wishes, what would you wish for?

Well, Weetzie tries to wish for an infinite number of wishes. But the genie isn't allowed to grant that type of wish. People in fairy tales wish for infinite wishes all the time, but it's left out because it takes too much space in the fairy tales. At least that's what the genie says.

Weetzie tries to wish for world peace. But the genie can't grant that type of wish, either. Even if he could grant world peace, some politician somewhere would mess it up immediately. Just what type of wish can the genie grant? Well, he can sort of grant what Weetzie finally wishes for. Sure, it's nice to suddenly be a famous movie star, and it's fun to own an unusual house where Weetzie's friends live with her. But, Weetzie's third wish comes true much differently than she expects. You can find out just how differently in *Weetzie Bat* by Francesca Lia Block.

Booktalk: The Acorn People by Ron Jones.

A summer camp. A job in summer camp, but this summer was different. These kids couldn't kick a ball, use a bat, or play jump-rope even if they wanted to. They were at a Boy Scout's camp and the programs and exercises were for normal boys and girls. Normal? None of them were normal; some were in wheelchairs, some were blind, others had physical disabilities which set them apart from the others. So, the schedule and routine of the camp was not for them, no matter how hard they may try to get them to conform. A month at summer camp, how could he stand a month of pulling down pants for those who wanted to use the bathroom? How could he empty the pouch containing body waste which one boy had to wear because his kidneys didn't function? How was he going to make it through? He realizes he can; and in doing so, he is drawn close to these young people. This closeness allows him to see these young people as just that, young people. The same as you or your friends, only they have restrictions you or your friends do not have--these *Acorn People* by Ron Jones.

Booktalk: Borderland by S.K. Epperson.

Well, they wanted to get away from it all and move to the edge of nowhere. This they did. Nolan, his daughters (Christa and Andy) and their friend Vic. Each of them, Nolan and Vic, were looking for another way of life. They found it on the old farm Nolan's father had left him. They found it in the middle of the mid-west. They found it and they found a whole lot more; like ghosts, crazy people, killers, and a completely insane town.

Read *Borderland* by S.K.Epperson, a novel of terror, but don't read it at night while you are alone.

Booktalk: This Place Has No Atmosphere by Paula Danziger. New York: Delacorte Press, 1986.

What will you do in the future? Way in the future? Like the year 2057? Well, if your name is Aurora Borealis Williams, you have a set of parents. And if your parents have both found new jobs, you're going to be moving. You're going to be moving to a new house, a new school, and a new neighborhood. You'll have to make a whole new set of friends, and join some new after school activities. You're going to be moving very soon. You're going to be moving...to the Moon in *This Place Has No Atmosphere* by Paula Danziger.

BOOKTALKS WITH THEMES

The following programs are designed to attract young adult readers by focusing on a particular theme. Adding a poem, a selection from a book of prose, reading a short story in it's entirety, or showing a film that fits the theme will round out and add variety to your library program. Suggested films and alternate book titles are listed for most themes. Be sure to add your favorites.

BOOKTALKS WITH THEME: African-Americans

Come a Stranger by Cynthia Voigt. New York: Atheneum, 1986.

Mina is so excited when she is awarded a scholarship to a dance camp for the summer. All her life she has dreamed of being a ballerina. In her first interview with her new instructor, Mina is told she has "strength, and a certain rude grace, a presence," but not discipline. Mina is soon to learn what that means; she has never worked harder in her life! And she loves every minute of it. But is she a "token black" needed for the school to get its federal funding? The girls like her. She knows that, can feel that.

As one summer turns into another, something is happening to Mina. She is growing and maturing at a faster rate than the white girls. And, with adolescence, comes clumsiness. Her body no longer responds as she wants it to. What is happening to her dream? And what is happening to her relationships with her old friends, and with her family? Has living in the white world really changed her so much? And how will summer events affect her life?

Wilhemina Smith does have a presence about her. And that presence, that strength of character, will be felt long after you close the book, *Come a Stranger* by Cynthia Voight.

Charlie Pippin by Candy Dawson Boyd. New York: Macmillan Publishing Company, 1987.

When Charlie Pippin found a yellowed newspaper article in her grandmother's old photo album, she was shocked. Was that picture of

a young black soldier cradling another black soldier her father? With his free hand he was reaching out and touching the face of a white soldier lying on the ground, and he was crying. That couldn't be. Her father never cried. As she read the article, she whispered, "why hasn't anyone in the family ever said my daddy was a hero?"

Maybe Charlie's joining the war and peace committee at school will help her understand why her father is so rigid, so full of anger. Maybe through the committee she can find out what Vietnam was all about--she sure can't get her father to talk about it. And determined to find out she is! She even manages to get to Washington D.C., to see The Wall. But can her involvement on a peace committee ultimately bring any peace to her own home? Can she reach her father with her love?

Charlie Pippin is smart, full of ingenuity, and, most definitely, one-of-a-kind. You'll like knowing her. Open the book and introduce yourself to *Charlie Pippin* by Candy Dawson Boyd.

A Little Love by Virginia Hamilton. New York: Philomel Books, 1984.

Sheema has a secret boyfriend. Forrest Malcolm Jones. And, a secret self--a small, thin self, struggling inside her overweight body, struggling to get out. Seems like life itself is a struggle to Sheema. Her mama's dead. Her dad left when she was a baby. Sheema wonders why her mama didn't die BEFORE she was born, so they could be angels together.

Even though Sheema was raised by grandparents who love her, she still feels the need to find her father. It is almost an obsession with her. She is so sure he can help her, if she could only find him. Forrest could take her to find her father. Hadn't Forrest taken her off the streets? Told her not to be "easy" with all the boys? Hadn't Forrest shown her she was special? Forrest has a car, he could take her.

Sheema's desperate search for her father is really a search for herself. Travel with her from adolescence into womanhood--it's an adventurous journey! A touching journey. And a trip you won't want to miss! Read *A Little Love* by Virginia Hamilton.

BOOKTALKS WITH THEME: Trapped

Ad: Ever get your fingers caught in Chinese handcuffs? Dare to read the first page of these young adult novels and you will be just as TRAPPED!

Chinese Handcuffs by Chris Crutcher. New York: Greenwillow Books, 1989. (suicide, sexual abuse)

"Let me go!" she screamed again, and, with another violent kick, nailed him in the teeth. Again his grip weakened as his head exploded and his mouth filled with the salty taste of blood. Jen slid nearly out of his grasp and on under the rail as he lunged, catching the back of her basketball shorts, pulling himself close enough to wrap one arm around her chest and under her arm at the moment she let go. He locked his injured foot onto the rail and grasped it with his free hand, again forcing out the searing pain.

Dillon Hemingway hasn't managed to come to grips with his brother's suicide, and now, if he lets go, he'll have his girlfriend's suicide to deal with too. But as Jennifer Lawless dangles a hundred and fifty feet above the icy ground, she is intent on prying herself loose in *Chinese Handcuffs* by Chris Crutcher.

Abby, My Love by Hadley Irwin. New York: Atheneum, 1985. (incest)

"Abby's head was tilted and the smile still on her lips, but Chip knew she wasn't really there on stage. Even from where he sat sweltering, he could see the empty look in her eyes. Once it had puzzled him. It had taken him five years to learn it meant Abby was gone--absent--not available. She was pulled back so far inside that she was in a different world to which no one ever gained admittance--except Chip. Once..."

If it took Chip five years to understand what horrors had caused Abby to retreat within herself where no one could reach her, don't think you're going to be told now. But if you read the book, you'll know. And Abby may become your love, too.

Abby, My Love by Hadley Irwin will touch your heart.

Are You In The House Alone? by Richard Peck. New York: Viking Press, 1976. (rape)

Someone was stalking her. Someone knew where she lived. Knew when she was in the house alone. Stalked her at school. Left notes on her locker--phoned her every time she was by herself--even knew when she was at the Montgomery's babysitting. The filth!

The obscenities in the notes weighed constantly on her mind, frightened her. Who was this pervert? Did he really plan to do what he said? How could she stop him? It was beginning to drive Gail crazy, and there seemed to be no one who could, or would, help.

Don't read this book when you're in the house alone. *Are You In the House Alone?* by Richard Peck.

"All the Time He Hit Me" from Stories I Ain't Told Nobody Yet by Jo Carlson. New York: Orchard Books, 1989. (physical abuse)

Ad: Jo Carlson's book, *Stories I Ain't Told Nobody Yet*, is a collection of monologues and dialogues gathered from east Tennessee and the Appalachian region. Some are light and funny, some sad, some serious, and all good! For this theme, read selection No. 29 on page 50 in its entirety.

"I cannot remember all the times he hit me.
I might could count black eyes,
how many times I said I ran into doors
or fell down or stepped into the path
of any flying object except his fist.
Once I got a black eye playing softball.
The rest were him. Seven, eight.
I can name what of me he broke:
my nose, my arm, and four ribs...

...I spent the night in the hospital.
He did not even spend a night in jail...

...He always swore he never meant to do it.
I do believe he never planned.
It was always just the day,

the way I looked at him afraid...
...When he says he will not hit you again
as he drives you to the hospital,
both of you in tears and you in pain,
you have stayed much too long already...

Read "All the Time He Hit Me" from *Stories I Ain't told Nobody Yet* by Jo Carlson.

Suggested Film

Dinky Hocker, based on the book *Dinky Hocker Shoots Smack* by M. E. Kerr. (LSD) j-sh-a 30 min.

Alternate Books

Ably by Robert Newton Peck
Hit and Run by Joan Phipson
Kirk's Law by Richard Peck
Permanent Connections by Sue Ellen Bridgers

BOOKTALKS WITH THEME: Survival

Ad: Would you have the brains and guts to survive if your life was filled with the adventure, danger, or devastation of these main characters?

Hatchet by Gary Paulsen. New York: Bradbury Press, 1987. (Wilderness)

"Going to die, Brian thought. Going to die, gonna die, gonna die--his whole brain screamed it in the sudden silence. Gonna die.

He wiped his mouth with the back of his arm and held the nose down. The plane went into a glide, a very fast glide that ate altitude, and suddenly there weren't any lakes. All he'd seen since they started flying over the forest was lakes and now they were gone. Gone. Out in front, far away at the horizon, he could see lots of them, off to the right and left more of them, glittering blue in the late afternoon sun.

But he needed one right in front. He desperately needed a lake right in front of the plane and all he saw through the windshield were trees, green death trees. If he had to turn--if he had to turn he didn't think he could keep the plane flying. His stomach tightened into a series of rolling knots and his breath came in short bursts..." *Hatchet* by Gary Paulsen.

Danger Dog by Lynn Hall. New York: Charles Scribner's Sons, 1986. (Attack)

David's favorite place to be was on the back row of the small courtroom watching the drama unfold. David listened to the cases being argued and often played all three parts--prosecuting attorney, defense attorney, and judge. He argued both sides and then made his decision. For 13 year old David Purdy, this was the most exciting mind game, better than television game shows or surprise quizzes in school. It wasn't a matter of knowing one correct answer. Anyone could memorize facts.

The thrill was taking known facts and manipulating them into a useful defense or prosecution.

David had ridden his bike for 60 blocks to hear the dog case. His attorney father was defending a man who owned an attack Doberman that had tried to rip someone's arm off. When his dad called for the dog to be brought into the courtroom, David caught his breath. Max was beautiful, powerful, and alert, with golden eyes that shone with intelligence and dignity. But no one was more surprised than David when his father asked to have his son come forward and pet the dog to demonstrate his confidence in Max. David tensed, startled.

Read *Danger Dog* by Lynn Hall. You may quickly learn how David gets Max for his own, but not until the last page will you find out the responsibility, fear, and danger that David receives along with Max's leash.

Nightmare by Willo Davis Roberts. New York: Atheneum, 1989. (Murder)

Nick's mood was dark. He wished his best friend wasn't off on a truck ride to San Francisco or that he was at least going along. His girl had dumped him for a Harvard man, and his stepdad was on his case about cleaning the garage. He felt like a damned baby wallowing in self-pity this way, as he swung his beat-up Pinto around the corner. He was scarcely aware of where he was driving, just wanting to get away. He drove under a low overpass opposite the entrance to the mall. That's when it happened. There was no warning, nothing. The body fell on the hood of the car, then slammed into the windshield, face first. For what could have been no more than split seconds, Nick stared into the terror-filled eyes, and then the glass splintered and the face was gone.

The nightmares that would assault Nick after this ordeal would not restrict themselves to his sleep. *Nightmare* by Willo Davis Roberts.

Say Goodnight, Gracie by Julie Reece Deaver. New York: Harper & Row, 1988. (Emotional)

They never looked at each other as objects of romantic love. Morgan liked it that way. So did Jimmy. "What we have is better," he said once. "Lovers come and go, but friends go on and on."

Born three days apart in the same hospital, their mothers high-school friends, Morgan and Jimmy had something going for them from infancy. But now, 17 years of friendship has been wiped out by a drunk driver. Morgan has never handled anything in her life without Jimmy--can she handle his death?

Be prepared to read this one from start to finish in one sitting--and make sure the tissue box is handy! It is heart wrenching. *Say Goodnight, Gracie* by Julie Reece Deaver.

Suggested Film

Island of the Blue Dolphins (LSD) 20 min. el-j-sh

Alternate Books

Angry Waters by Walt Morey
Canyon Winter by Walt Morey
Clunie by Robert Newton Peck
A Dog Worth Stealing by William Corbin
The Goats by Brock Cole
Island of the Blue Dolphins by Scott O'Dell
Julie of the Wolves by Jean Craighead George
The River by Gary Paulsen (sequel to *Hatchet*)

BOOKTALKS WITH THEME: Mystery

Ad: Do you like excitement? Do you like to read books that will have you sitting on the edge of your seat with anticipation. The _____ Library is talking about some good nail-biting mystery books that you will want to read and use your intuitive powers to figure out "who done it."

The Dragon's Eye by Norma Johnston. New York: Four Winds Press, 1990.

Someone is out to ruin Doris Haywood's reputation with a vicious graffiti campaign. Jenny Price is determined to find out who the culprit is. Her efforts are not out of friendship for Doris, as Doris apparently holds a grudge against her prettier, more popular classmate. But the campaign has gone beyond a practical joke, and nobody else seems to want to help.

After she begins to quietly investigate, Jenny also becomes a target of the poison pen--who calls himself the "Eye of the Dragon."

I KNOW WHAT YOU'RE DOING. STOP AT ONCE OR I'LL TELL. THE EYE OF THE DRAGON IS ON YOU.

After a tragic accident which causes the death of a young athlete, the whole school is thrown into a world of fear and rumor. Can Jenny stop the "Eye" and uncover his identity in time to save Doris and herself from serious harm? Read *The Dragon's Eye* by Norma Johnston and find out.

The Griffin Legacy by Jan O'Donnell Klaveness. New York: MacMillan Pub. Co., 1983.

"As easily as it had closed, the door swung open. Sunlight pierced the interior of the vestibule, washing out all color. In that first instant of brightness, light and darkness were

reversed, the way a streak of lightning bleaches out rain-blackened tree trunks. Like a photo negative the figure appeared translucent beside the communion table, its face now a black void above gleaming silvery vestments. The vision lasted only seconds; Amy blinked, color returned, and she saw a man standing before her in a long black robe, a wide white tie at his throat. He reached out toward her, murmuring inaudibly. Amy pressed back against the door, still clutching the latch.

'Dear child,' he began in a rusty whisper, 'have you returned to me at last? I've waited so long. I thought I had lost you.' "

When Amy Enfield comes to stay at her family's homestead in Massachusetts, she is drawn into the tragic romance of her ancestor Lucy Griffin and the Tory minister who was her lover during the American Revolution. Seth Howes was buried in a unconsecrated grave because it was believed that he had stolen the church's silver as he fled to safety. Lucy pleads with Amy to find the missing silver and restore Seth to his church in *The Griffin Legacy* by Jan O'Donnell Klaveness.

The Other Side of Dark by Joan Lowery Nixon. New York: Delacorte Press, 1986.

"The dream is too long. It slithers and slips and gurgles deeply into midnight pools in which I see my own face looking back. It pounds with a scream that crashes into earth-torn caverns and is drowned; it surges with the babble of voices that splash against my ears; it whispers over words I can't understand.

'Mom? Mama?'

My voice violently shakes the dream. I open my eyes; as with a trembling roar the dream rushes from my mind and my memory. I'm in bed, but this is not my room. Across the room is a statue of a nurse. Her pencil is held in mid air above her chart; her mouth is open enough that I can see some bubbles of saliva on her tongue; her eyes are stretched and glazed.

'Where's my mother?'

The statue comes to life. 'Oh!' she says. 'Oh, my, you're awake!' Fluttering like a moth between too many lights, she pats at my bed, jabs at the controls that rest on the nightstand, and trots to the door...

'Where's my mother?' I call to the empty room. I try to sit up, but I can't. It makes me dizzy. What is happening to me? The blanket and sheet have slipped to one side, so I pull them up to my chest. I gasp as my hands feel breasts that are rounded and firm. My shaking fingers slide past my waist, exploring, as the horror grows. I lift my head to look down, down at my toes that lump the blanket near the foot of the bed, and the horror explodes in a scream. I am Stacy McAdams. I'm only thirteen years old, and I'm in the wrong body!"

Stacy wakes up in a hospital room to find she's been in a coma for four years. She's caught inside the body of a seventeen-year-old, while inside she still feels thirteen. The last thing she remembers was a summer day four years ago when a stranger burst out of her house and shot her. Now she learns her mother had been killed by this stranger, and Stacy is the only one who's ever seen his face...*The Other Side of Dark* by Joan Lowery Nixon.

Alternate Books

The Haunting of Cassie Palmer by Vivien Alcock
Meet Me at Tamerlane's Tomb by Barbara Corcoran
A Midsummer Night's Death by K.M. Peyton
The Ruby in the Smoke by Philip Pullman

WORKSHOPS

CONDUCTING WORKSHOPS FOR YOUNG ADULTS

To promote adolescent involvement and encourage library use, workshops for young adults from junior high through high school are being implemented in public libraries. With the loss of this age group to other social activities, workshops provide an excellent way to re-introduce the library as a fun place. In addition to being fun, the workshops provide young adults with a cultural and informal learning experience.

Workshops are not programs, but are hands-on sessions where young adults learn a craft or a hobby or make something they can share. Summer months are the best times to have workshops. They coincide with the summer reading club and, since school is out of session, scheduling is easier. The best days and times for workshops are weekday afternoons. Long workshops that require a number of hours may be scheduled on Saturday mornings.

Before planning a workshop, think about the space that will be available. Library meeting rooms provide ample space. Remember to book the meeting room for the workshop. It would definitely be a problem if you have the instructor and young adults in attendance, but no place to hold the workshop. If meeting rooms are not possible, use rooms that can be closed off, such as reference or children's rooms. Do not limit workshops just to the main library, use branch libraries also. This allows teens from all areas of the community to have easier access to library functions.

The first step in having successful workshops is to look for talented people in the community. A list of all people, agencies and organizations that may provide workshops should be compiled. Contact should be made with these people as early as possible, preferably in January or February. If the person cannot conduct a workshop, he may be able to refer someone else. Agencies, etc. to contact for workshop presenters include but or not limited to these: Louisiana State University Extension Service, Department of Wildlife and Fisheries, American Red Cross, homemakers clubs, art guilds, craft shops, local

businesses, museums, beauty schools, civic organizations, school systems, sheriff's office, karate schools.

Once an instructor has confirmed a date, discuss with him the material and equipment that will be needed for the workshop. Will the instructor need audiovisual equipment, a chalk board, microphone, tables, water? Will the instructor be comfortable with the participants in chairs, on the floor, or at tables? Most importantly, how many young adults can the presenter effectively handle and still have a successful workshop? A limit on attendance must be set. Teaching 60 young adults to juggle or 90 to T-shirt paint is impossible. Workshops can be as small as ten or as large as 50; it depends on the workshop topic and the presenter.

Registration should be held a week or two before the first workshop. The best day for registration is Saturday. Saturday is chosen because it is the day most people are not at work. Sunday is ruled out because of religious observances.

To avoid having one adult registering a whole neighborhood, establish and enforce the "one person, one household" registration rule. In other words, if a parent cannot register their child (or children), a relative or friend may do so. However, that one person, relative or friend, may only register that parent's child (or children). Teens should be able to register themselves.

Registration may be handled manually or by computer. A limit should be placed on the number of workshops a person can attend. However, alternates should always be registered to fill in for those who at the last minute cannot attend.

Once the times and places have been set, it is then time to create publicity for the workshops. If publicity is not done effectively, the workshops will not be successful. Think about the community. What type of publicity will best reach the young adult who will be attending the workshops? Fliers can be designed and given out in schools to every young adult who is of age to attend the workshops, placed in material that is checked out from the library, and placed in the waiting areas of local businesses and in doctor, dentist and law offices. When designing a flier use trendy and catchy phrases with appealing art

work. Do not make the flier too juvenile; remember that young adults are your target audience.

Do not limit publicity to fliers. Posters displayed in the community, public service announcements on radio and community television bulletin boards, and press releases in local newspapers are recommended. However the fliers should be the only publicity that gives a full, vivid description of the workshops. It is too lengthy to give all the details through other forms of publicity. Have the young adults or parents call or visit the library for more details.

A month before workshops, call instructors again to confirm the date and supplies that are required for the workshop. Make sure the necessary supplies and equipment are ready for the workshop. One week before the workshop make a third confirming call to the instructors. It is also good public relations to send a copy of the flier or other publicity that may pertain to a particular workshop to the instructor.

To help boost attendance, make telephone calls to the registrants the day before the workshop to make sure all will attend. Specifically ask if the person registered is going to attend the workshop. If not, inform them that an alternate will be called to take their place. Call the alternate.

It may take creativity to finance workshops. Workshop instructors sometimes will have to be paid and supplies cost money. If allocated library funding is not available, approach a Friends of the Library group or local civic or social organizations. Approach craft stores and art guilds for donations or loans of supplies. Ask an organization to co-sponsor the workshop with the library. The library can supply the instructor, the location, and the participants; the co-sponsor can underwrite the cost of supplies and refreshments. Young adults can also bring supplies, such as T-shirts or shorts for painting or bean bags for juggling.

To promote library services during a workshop, books and videocassette tapes on the workshop topic should be displayed. This allows the young adults to see what the library has to offer and to pursue their interests. If time and man power are avail-

able, a bookmark with a bibliography of books, magazines and videocassette tapes can be prepared and distributed.

The first year is the most difficult year in implementing workshops. However, once instructors are found and prove interesting and entertaining, the topics can be repeated.

Note: This article was based on workshops being conducted at the Iberia and Terrebonne Parish libraries. The Terrebonne Parish Library has been conducting workshops since 1988. Terrebonne conducted sixteen workshops during the 1991 summer and uses creative funding for workshops. The workshops are held in two library branches on opposite ends of the parish. The workshops are under the direction of Mary Cosper LeBoeuf.

The Iberia Parish Library Summer Workshop Program, now entering its tenth year, began in 1983 with two workshops (cross stitching and introduction to computers) which accommodated only 40 persons. Because of a grant from the New Iberia Optimist Club, the program was able to grow the next year to 26 workshops on topics ranging from sign language to archaeology, from astronomy to bugs and bugging. During the summer of 1991, Iberia conducted 49 workshops. Iberia's program, which was honored by an award from the Southeastern Library Association, is now fully funded by the local Optimist Club. The Iberia Parish Library Summer Workshop Program is directed by Susan Hester Edmunds.

The dramatic leap in interest in the Iberia program created a registration nightmare for library staff and for parents, some of whom began waiting in line many hours to enroll their children. To solve the problems of manual registration, the library enlisted the aid of a volunteer (Susan's spouse, James) to develop a computerized registration program. Each participant or parent lists, in order of preference on a pre-numbered form, ten workshops of choice. The forms are distributed on a first-come, first-served basis on a Saturday morning at the main library.

Within the next three days the information from each registrant is entered into the computer program. Each person

is placed in three workshops and can be an alternate in up to seven workshops. The computer program prints out the registration information complete with a mailing address positioned for a window envelope.

Each summer the Iberia Parish Library issues a Summer Workshop pamplet listing a description of the various workshops and the session offered and a separate registration form. Included in the pamphlet are general registration information and registration tips.

WORKSHOP REGISTRATION

Registration for the summer workshops will open on _____ at the main library and will continue until all workshops are full.

You will be given a numbered registration form on which to mark your workshop choices. (See form following.) You will be limited to registering for three workshops, but may be an alternate for up to seven. You are encouraged to sign up as an alternate in as many workshops as you want to ensure placement in at least one course.

Registration forms may not be removed from the main library. You must turn in the form as soon as it is completed. Failure to do so will result in your form losing its priority number and being reassigned another number. No telephone registrations will be made.

You may not register for more than one family. Should you be unable to attend the Saturday registration, you may ask another person to register your family, but that person may not register more than one family! Young adults between the ages of 12 and 17 may register themselves without an adult present.

You will receive in the mail after _____, a schedule of the workshops in which you are successfully registered.
The library reserves the right to evict from the workshops any person whose behavior is disruptive.

REGISTRATION NUMBER ____

PLEASE PRINT CLEARLY! FILL OUT ALL INFORMATION.

NAME _____

ADDRESS _____

_____

_____

PHONE _____

AGE _____ DATE OF BIRTH _____

____ FIRST choice workshop

____ SECOND choice workshop

____ THIRD choice workshop

____ FOURTH choice workshop

____ FIFTH choice workshop

____ SIXTH choice workshop

____ SEVENTH choice workshop

____ EIGHTH choice workshop

____ NINTH choice workshop

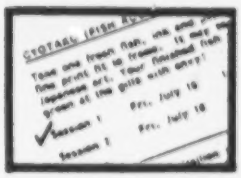
____ TENTH choice workshop

NAME OF PARENT OR GUARDIAN _____

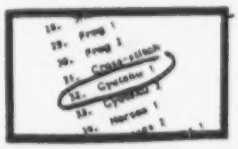
Page 4

STEPS IN REGISTRATION

1. Carefully examine the schedule of workshops to find the ones that most appeal to you. Note the ages on the list — if you try to register for a workshop that you're too old or young for, the computer will block it!

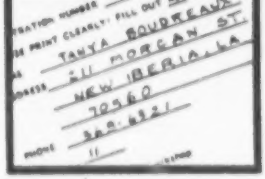


2. Find the computer number for your choices on page three of this form or in the catalog to the left of the session number.

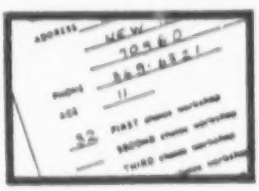


Page 1

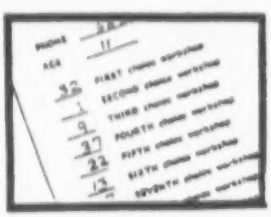
3. Fill in all the information on the back of the form. PRINT CLEARLY! Make sure you fill in all the information.



4. List your workshop choices, in the order of your priority. Make sure you list the ones you want the most, first! You may list up to ten choices. You can be fully registered in all three classes during regular registration, but the computer will put your name on an alternate list for others, so feel free to make all ten choices if there are lots of workshops that you think you would be interested in.



REMEMBER, THE COMPUTER WILL START AT THE TOP OF YOUR LIST AND WORK DOWNWARD! BE SURE YOU LIST YOUR CHOICES IN THE ORDER OF YOUR PRIORITY!



5. Turn in your registration form to the library staff. If you have any questions along the

Workshops 8

Page 2

Summer Workshops 1991

1-Create-A-Card
2-Create-A-Card
3-Create-A-Card
4-Bugs & Bugging
5-Bugs & Bugging
6-Nuked Snacks
7-Nuked Snacks
8-Paper Marbling
9-Paper Marbling
10-Artist's Materials
11-Junk Musical Instruments
12-Paper Heroes: Sports Card Collecting
13-Paper Heroes: Sports Card Collecting
14-Aquatic Education: Fishing Facts & Fun
15-Herpitiles
16-Herpitiles
17-Louisiana Blooms'
18-Louisiana Blooms'
19-Rockefeller Refuge Field Trip
20-Zoomobile: Behind the Scenes at the Zoo
21-Eclipse!
22-Eclipse!
23-Model Rocketry
24-Model Rocketry
25-Stamp Collecting
26-Advanced Stamp Collecting
27-Chat with the Chitimacha Indians
28-Chat with the Chitimacha Indians
29-Lassez Les Bon Temps Rouler!
30-Lassez Les Bon Temps Rouler!
31-Shop Till You Drop
32-Shop Till You Drop
33-Recycling Workshop
34-Recycling Workshop
35-Calligraphy
36-Basketry
37-Cartooning
38-Cartooning
39-Leathercraft
40-Leathercraft
41-Japanese Art: A Van Go Experience
42-African Art: A Van Go Experience
43-T-shirt Tie-dyeing
44-T-shirt Tie-dyeing
45-T-shirt Tie-dyeing
46-Beginning Cross-stitch
47-Advanced Cross-stitch
48-Earring Extravaganza!
49-Earring Extravaganza!

Page 3

REGISTRATION TIPS

1. Arrive early, especially if you are trying to register in a workshop which holds a small number of participants. Many of these workshops are filled by 10:00 a.m.

2. If you have a high registration form number, try selecting second sessions of the same workshop if the age requirement for both sessions is the same. You may choose both sessions to increase your chances of getting in, but will be successfully registered in only one.

3. Note the number of people each workshop accommodates. If you have a high registration form number, your chances of getting in a workshop taking only ten is not as good as in a session taking 40 to 50 participants.

4. Do sign up for as many as ten workshops if they interest you. This improves your chance of getting in several selections.

5. Be adventurous and try something new! Some of the workshops are repeated for several years and the basic information will be the same, so try something new.

6. You can only be one age! If your birthday is in June or July, you may choose to be the older age. If you are over 12 years you may register yourself.

7. Do not be dismayed if you are put on the Alternates or Waiting List. We have many cancellations through the summer, and those waiting are called.

8. Please call the library to cancel if you cannot attend a workshop and give those on the Waiting List a chance.

9. You will receive in the mail after (date) your placement form. Should you have any questions or fail to receive this form, please call the main library, (telephone) after (date).

10. Please feel free to ask the staff for information about and help with the workshop registration process.

WORKSHOPS SUGGESTIONS AND INSTRUCTIONS

The following is a list of workshops that have been successfully conducted in public libraries. A brief description of each workshop, recommended workshop size, and other hints are given to help you achieve success.

TUTORING WORKSHOP

Step 1

Nothing gets young adults to the library like school assignments, and a library tutoring program for this age group has proven to be most successful. To begin, first arrange to have a math and/or an English teacher volunteer at your library. Finding volunteer tutors is difficult but not impossible. Call retired teachers in the community. Ask your staff and friends if they know of anyone willing to tutor.

Step 2

Set up a time to offer tutoring in the library. It is very important to arrange a time when students can and will come to the library. Tutoring is best scheduled from 9 to 12 o'clock every Saturday during the school year.

Step 3

Decide on the grade levels targeted for the tutoring program or the demand from students seeking tutoring will overwhelm you. Focus on 9th through 12th graders. If you include lower grades, you will be mobbed. Experience with tutoring programs show that the average attendance for grades 9 through 12 is about 17 students for each session.

Step 4

Notify the schools in your area about the service. Most schools will give you plenty of publicity since they will always have students in need of tutoring, especially in math and English.

PAPIER ROULE' CRAFT WORKSHOP

Step 1

With teenagers you have to attract them with some unique and unusual craft. The first step for a successful craft program is to take care to select a craft that is easy but looks great and could be used by teenagers to make gifts. For example making papier roule' necklaces would be an appropriate craft. The craft is unusual and the teenagers make a unique item. This program has proven very popular with teenagers on the Saturdays before Christmas.

Step 2

See the instructions following for making the paper beads. Enlist the aid of someone to conduct the workshop. A staff member can do it. Better yet, get help from an expert craft person in the community. Ask them to volunteer their time.

Step 3

For any young adult program, hold preregistration. Get name, grade level, and telephone number. The night before the program, call registrants to remind them about the program. Young adults are forgetful. You'll get a much better attendance rate if you call with a reminder. The phone call also gives you a chance and a purpose to initiate conversation and put the young adults at ease. Call alternate registrants to fill in for those unable to attend.

Step 4

Limit the number of young adults that can attend a craft program. You can't teach 40 teenagers how to do papier roule' beads or any other craft. Limit registration to 15 to 20 participants for craft programs. Young adult programs are different from children's programs, and you must remember that when planning.

Step 5

Use the craft time to casually and informally talk to young participants about books and to answer their questions about the library. Learn their names. With this contact, young adults will feel much more comfortable about coming back to the

library when they need help later for school assignments or have other specific information needs.

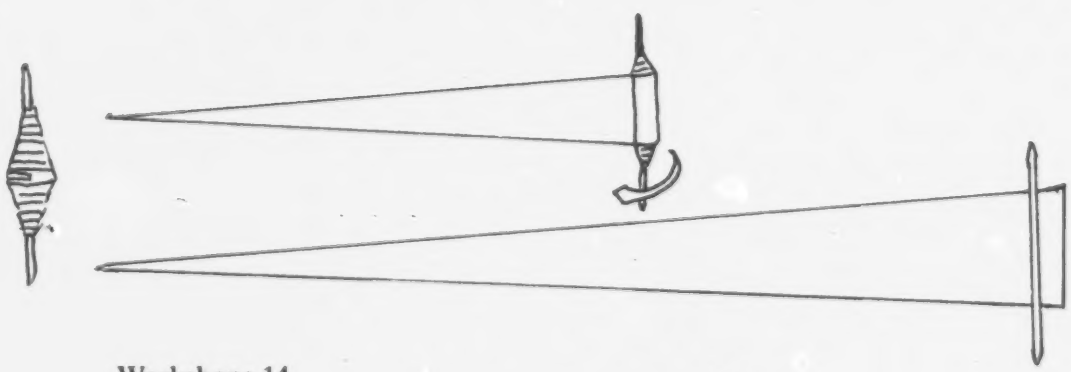
Step 6

Remember craft programs work in attracting teens to the library. Most of the participants will be middle school age students who can't drive, but who will come to the library to participate in an interesting program. This age group appreciates someone taking time with them and listening to them. Take the time to do so.

PAPIER ROULE' INSTRUCTIONS

Rolled paper beads are made from color pictures from slick paper magazines, from bookbinding, or from wrapping paper. Cut colored paper into long triangular strips (see pattern below). Roll the wide end of the paper triangle tightly around a thin, round wooden dowel, a knitting needle or a cocktail stick to make a long oval torpedo shaped bead (see illustration). Secure the small end of the paper triangle with a small dab of glue. When dry gently remove the dowell. (Paper triangles can also be coated after the first 1/2 inch with wallpaper paste, then rolled onto a dowell and dried.)

When dry string the beads using a strong grade embrodiery thread. Intersperse paper beads with gold colored beads . The gold colored beads can be purchased cheaply from a craft supply house. The paper beads can be varnished for extra strength and durability and for a glossier finish. Beads can be made from paper of related tones or, for a different effect, from paper of different tones.



BASEBALL CARD COLLECTING WORKSHOP

Step 1

Baseball card collecting is a hot investment. The purpose of this workshop is to help young collectors learn about the care, conditioning, proper storage and value of baseball cards. To begin, contact the managers of your local baseball card shops. These people love to talk cards, and they enjoy conducting workshops as it helps to promote their business.

Step 2

Once you've secured a presenter, discuss topics to be covered. Plan the workshop so that participants will get a clear understanding of what the collecting, care, investing, and trading in baseball cards involves. Ask the presenter to bring for display baseball cards, storage materials, baseball card magazines, and price guides. Plan a card trading session for the end of the workshop.

Step 3

Ask the presenter how many young adults he will feel comfortable with in the workshop. Usually a baseball card workshop will accommodate 35 to 40 participants. Limit registration accordingly.

Step 4

Schedule the date and time for the program and reserve the library meeting room or other location. The workshop will usually take from one and one half to two hours including the trading session.

Step 5

Ask the workshop presenter about equipment or other special needs: tables, projector, VCR, microphone, etc.

Step 6

Approach fast food restaurants for coupons as door prizes or give baseball cards.

Step 7
Consult your card catalog for books on baseball card collecting, plus books on the sport of baseball or sports in general. Display these during the workshop and distribute reading lists.

Step 8
After you send out press releases and public service announcements, advertise your program in businesses that attract teenagers and in baseball card shops.

Step 9
Hold registration limiting it to the number determined with presenter plus a few alternates.

Step 10
Before the workshop, call registrants to remind them about the workshop. Also remind them to bring their cards for trading at the end of the workshop. Call alternates to fill in for those who can't attend.

Sample Public Service Announcement

Do you know how much a Nolan Ryan baseball card is worth? How do you check the worth of a baseball card? What is the best way to store your baseball cards? These and more questions can be answered at the _____ Library's Baseball Card Collecting Workshop. The workshop is part of BOOK BEAT--the _____ Library's Summer Reading Program for Teens. The baseball card workshop will be held on (day, date) at (location) at (time). So check your closets and the attic for old baseball cards. Learn their value. Bring some to trade. For more information and to register, contact _____ at the _____ Library, telephone_____.

HOW TO GET AN AWESOME SOUND SYSTEM FOR YOUR CAR THAT IS TOTALLY BAD!!

Step 1

Ask around to determine which audio companies attract teenagers. Approach them about putting on a workshop for you. Explain that the workshop is to discuss sound systems in general and not to promote the company or a particular brand of equipment. They will recognize that the workshop in itself will be a form of advertisement for them.

Step 2

Determine the date, time, and location for your program. In deciding on the day of the week and the time of day for the workshop, take into consideration the teenagers you are trying to attract and the events in your community. Do the teenagers work? Can they attend the workshop on a week day? Would Saturday be better?

Step 3

Discuss with the presenter what equipment will be needed for the workshop--tables, extension cords, projectors, etc.

Step 4

Approach music stores for gift certificates as door prizes. Is there a upcoming concert in the area? Maybe you can get a donated ticket as a door prize. Approach a radio station to help promote the event and to offer prizes.

Step 5

In addition to the usual promotion through the media, put posters advertising the event in businesses where teenagers go: music stores, fast food restaurants, malls, doctor's offices, etc.

Step 6

Set registration limiting it to 35 to 40 participants. Include a few alternates to fill in for those not able to attend.

Step 7

At the workshop, display books concerning audio equipment, current music, current musicians, cars, and car repair.

Sample Public Service Announcement

Hey Teens! Do you want to be a Cool Bud. Well, as part of the Library's Teen Summer Reading Program--THE BOOK BEAT, _____ Company is putting on a workshop--HOW TO GET AN AWESOME SOUND SYSTEM THAT IS TOTALLY BAD!

The workshop will be held at the _____ Library on (day, date) at (time).

Learn all about "woofers and tweeters" and how to get the right thump in your car.

For more information on HOW TO GET AN AWESOME SOUND SYSTEM, contact _____ at the _____ Library, telephone _____.

WHAT TO DO WHEN ALL OF THE FAST FOOD DELIVERY PEOPLE ARE ON STRIKE or QUICK, NUTRITIOUS, DELICIOUS SNACKS ANYONE CAN PREPARE

Step 1

The first step is to secure an instructor. Contact your home demonstration agent at your local county agent's office (Louisiana Cooperative Extension Service-Parish Office). Other good contacts are the Louisiana State University Cooperative Extension Service, a homemaker's club, or a kitchen supply business. Any of these contacts are usually more than happy to cooperate on a cooking project. In addition, they will have recipes and menu suggestions.

Step 2

Discuss with the presenter easy recipes that the participants can make, keeping in mind both your food budget and the accommodations of the facility where the workshop will be held. Your food budget can be supplemented by asking grocery stores to donate items. Plan on making a variety of dishes so that everyone will get a chance to learn how to cook a dish, and all will have a treat to sample at the end of the workshop.

Step 3

The accommodations of your facility will be an important factor. Generally you will need more than one microwave oven. Will the presenter need other appliances such as a mixer, electric skillet, refrigerator, stove, etc. ? Are there enough outlets to accommodate the electric appliances that will be needed?

Step 4

Decide with the presenter the number of participants that can be comfortably accommodated. Generally this type of workshop should not include more than 20 to 25 participants.

Step 5

Plan to use disposable plates, etc. to cut down on clean-up, but be kind to the environment by avoiding styrofoam containers.

Step 6

Consult your card catalog and bookshelves for interesting cookbooks, histories of food, or books with food in the title to put on display in the room where the workshop will be held.

Step 7

Publicize your program through (a) press releases and public service announcements to the media, (b) contacts with organizations such as Y-Teens, Girl & Boy Scouts, 4-H Clubs, and other teen clubs, (c) posters and flyers displayed at library branches and businesses that attract teens. Be sure to ask pizza and other fast foods businesses that deliver if they would help advertise. They might see the humor in it and do it.

Recommended Book Titles for Display

Better Homes and Gardens After-School Cooking. Meredith Corp., 1987.

Better Homes and Gardens Microwave Plus. Meredith Corp., 1983.

Burros, Marian Fox. *Keep It Simple: 30-Minute Meals From Scratch.* Morrow, 1981.

Campbell's Creative Cooking With Soup. Crown, 1985.

Paul, Aileen. *Kids Cooking Complete Meals: Menus, Recipes, Instructions.* Doubleday, 1975.

Warner, Penny. *Healthy Snacks For Kids.* Nitty Gritty Productions, 1983.

Sample Public Service Announcement

What if...What if everyone had a pizza attack at the same time? What if you call for pizza and all the vehicles are broken down? What if you then call for a hero sandwich and the drivers go out on strike? What if your driving privileges

are lifted for a month, and your parents have moved and left no forwarding address? What are you going to do? Are you going to starve? The _____ Library has the answer. Come to our workshop on quick, nutritious snack meals ANYONE can make. The food workshop will be held on (day of the week, date) at (time) at the _____ Library.

For more information and to make reservations, please call _____.

Learn how to nuke delicious snacks in case of fast food delivery failure. The food is quick and delicious, so come and learn and sample the treats. Call the _____ Library to register, telephone number _____.

LEARN HOW TO EARN SUMMER BUCKS

Lawn Care and Baby Sitting Workshops for Teens

Step 1

Contact your Louisiana Cooperative Extension Service (county agent's office) for speakers for these two programs. These are the people who work with 4-H Clubs. They are usually more than happy to help you out. Even better--they present workshops free-of-charge! (One note of caution--you might need to schedule this program before summer as the Extension Services' summers are usually busy.)

Step 2

Schedule the two workshops at different times or on different days to accommodate those teenagers, boys and girls, who will want to participate in both.

Step 3

Discuss with your workshop presenters the need for preparation of visual aids, handouts, and audiovisual equipment.

Step 4

Gather door prizes. These could be small items that could be used to perform either tasks, baby sitting or lawn care. Prizes could be a tape of children's songs or a children's book for a babysitter to read to future charges, or a hand trowel, a rake, or a sun visor for the lawn care entrepreneur.

Step 5

Consult your card catalog for interesting up-to-date titles concerning either subject. Display these books in a prominent place.

Step 6

To publicize the workshops, send press releases and public service announcements to the media, contact organizations such as Y-Teens, Girl and Boy Scouts, 4-H Clubs, other boy and girl clubs and organizations dealing with teens. Display posters and distribute flyers at library branches and businesses that attract teens.

Lawn Care Workshop

Step 1

If the Extension Service does not have equipment to demonstrate, ask stores selling lawn care equipment to loan some for the workshop. Be careful of being too commercial.

Step 2

For the workshop, include discussions on basic gardening, tools, safety, care for lawn mowers, clean up, and how much to charge.

Baby Sitting Workshop

Step 1

Enlist the help of a nurse, doctor, emergency medical technician, co-operative extension agent, or American Red Cross representative to help present the babysiting workshop.

Step 2

Decide on topics to be covered. Consider a two-day workshop divided into various sections with more that one presenter. Consider sections on the following:

- Basic child care covering the feeding, bathing, dressing, discipline, nutritional snacks, special needs, and care of children of various age levels.
- Safety covering emergency situations, first aid procedures for accidents requiring immediate attention including infant and child CPR, how to get emergency medical help, general emergency agencies, and safety precautions.
- Entertaining children covering reading and storytelling, easy crafts, games, puppet plays, songs, finger plays, and baby sitting bags for check out from the library.
- The business of baby sitting covering the requirements for responsible baby sitting including the responsibilities of both the sitter and the parents, setting baby sitting fees, and how to get baby sitting jobs.

Step 3

Schedule registration. Charge a small registration fee to cover the costs of baby sitting bags equipped with activity sheets, games, puppets, etc. Limit registration to a number that the presenter can comfortably handle.

Step 4

Award a "Super Sitter Certificate" to those participants who attend both days and who pass a general quiz at the end of the workshop.

Step 5

Keep a file of workshop participants at the library for referral to those looking for a baby sitter.

Sample Public Service Announcement

Hey Teens! Are you sitting around cooling your heels for the lack of some "green stuff"? Well, the _____ Library can help you out. Whether you would rather stay in an air conditioned house and play with children or would rather feel the sun in your face and close to nature, we have the workshop for you. A baby sitting workshop will be held on (day, date) at (time) at the _____ Library. A Lawn Care Workshop will be held on (day, date) at (time) at the _____ Library. For more information and to make reservations, call the _____ Library, telephone number _____.

MORE WORKSHOP IDEAS

...From The Iberia Parish Library

Bugs and Bugging: Workshop size: 25

Insects are all around us--creeping, crawling, flitting, and stalking! Don't let bugs bug you--sign up for this fascinating look at our insect friends, go on a bugging expedition. Build your own bug trap in this workshop led by naturalist _____.

Paper Marbling: Workshop size: 20

What does the statue of the Emperor Hadrian, many old books, and this workshop have in common? Marbling. In this workshop, you will learn how to create colorful, swirling marbling designs on a plain sheet of paper.

Herptiles: Workshop size: 30

Snakes! Frogs! Turtles! See the alligator snapping turtle, the snake-eating king snake, and the shy box turtle and find out many facts about their lives when naturalist _____ shares his knowledge of snakes, frogs, turtles, and salamanders.

Louisiana Blooms: Workshop size: 30

Add the magic of Louisiana wildflowers to your life by signing up for this new workshop led by naturalist _____. You will see slides identifying the native beauties, learn how to grow them in your yard, and build a flower press.

Model Rocketry: Workshop size: 10

End your summer with a blast by building and launching your own model rocket in this highflying workshop led by astronomer _____.

Stamp Collecting: Workshop size: 20

Explore the in's and out's of stamp collecting when philatelist, _____ shares such stamp collecting tips as how to safely remove stamps from envelopes, how to mount stamps, and how to detect watermarks. The workshop will include a heated stamp trading session.

Advanced Stamp Collecting: Workshop size 20

Bring your tongs and prepare to learn some of the finer points of stamp collecting! In this workshop philatelist _____ will share stamp collecting tips for the more sophisticated philatelist, such as sorting a mixture of exciting world stamps

and organizing your collection. A trading session will follow the workshop. To register for this workshop you must have an existing stamp collection or have taken the beginning stamp collection workshop. Be sure to bring your collection with you.

Chat with the Chitimacha Indians: Workshop size: 40

In this workshop you will take a look at the history and culture of the Chitimacha Indians of Louisiana. _____ of Indian descent will bring artifacts from the reservation--a knife made from an alligator jawbone, pottery, and handcrafted baskets and beadwork. The highlight of the workshop will be a bead-work demonstration by Chitimacha children.

Laissez Les Bon Temp Rouler!: Workshop size: 40

The library will vibrate with music when musicians _____ _____ tune up their instruments--the fiddle, accordion, guitar, spoons, and triangle--to share the history of Cajun music. Learn about the Cajun culture through its music and dances and play the spoons and triangle!

Shop Till You Drop: Workshop size: 15

Take a field trip to shop at _____ with _____ and learn helpful shopping tips such as comparison shopping (quality versus cost), what to look for when shopping, how to handle layaways, etc. You'll be awarded "monopoly money" to "purchase" wardrobe items using an eye to quality, style, value, and , of course, fun!

Recycling Workshop: Acting on a Grave Situation: Workshop size: 35

Question: What can be buried today and outlive you, your children, your grandchildren, even your great-grandchildren?

Answer: It's not some super-being from another planet or the old villain Count Dracula. The simple answer is that 500 years from today the aluminum can holding today's food and drink will be around to haunt your ancestors in its garbage grave. An aluminum can is just one kind of trash that will outlast even Count Dracula. In this workshop you will learn facts that will scare you into recycling now and show you what to do to save our earth from the greatest monster ever--everlasting trash!

Calligraphy: Workshop size: 20
Learn this beautiful art and create your own distinctive signature and writing style. Learn to create your own stationery, greeting cards, or party invitations.

Earring Extravaganza: Workshop size: 20
Earrings! Create your own--make them awesome or zanny. The earrings that you will create in this new workshop are limited only by your imagination.

Other workshop topics

Aquatic Education: Fishing and Fun
Astronomy
Beach Field Trip
Basketry
Body Building
Bubble Sculpture
Calligraphy
Car Care
Cartooning
Cooking
Crafts
Create a Card
Cross-Stitching
Drawing
Erosion and Sea Life
First Aid
Greeting Cards
Hairbraiding
Herpitles
Juggling
Junk Musical Instruments
Leather CraftMagic
Manicuring
Origami
Pet Care
Sewing
Stamp Collecting
T-Shirt and Boxer Shorts Painting

GOOD READS & Good Looks

YOUNG ADULT TITLES

Block, Francesca Lia. *Weetzie Bat*. Harper & Row, 1989.

Blume, Judy. *Then Again Maybe I Won't*. Bradbury Press, 1971.

Blume, Judy. *Tiger Eyes*. Bradbury Press, 1981.

Boyd, Candy Dawson. *Charlie Pippin*. Macmillan, 1987.

Brancato, Robin F. *Sweet Bells Jangled Out of Tune*. Alfred A. Knopf, 1982.

Brooks, Bruce. *The Moves Make the Man*. Harper & Row, 1984.

Carlson, Jo. *Stories I Ain't told Nobody Yet*. Orchard Press, 1989.

Cole, Brock. *Celine*. Farrar, Straus, Giroux, 1989.

Cormier, Robert. *The Chocolate War*. Dell, 1974.

Crutcher, Chris. *Chinese Handcuffs*. Greenwillow Press, 1989.

Crutcher, Chris. *Stotan!* Greenwillow Press, 1986.

Daly, Maureen. *Seventeenth Summer*. Buccaneer Books, 1942.

Danziger, Paula. *This Place Has No Atmosphere*. Delacorte Press, 1986.

Darke, Marjorie. *A Question of Courage*. Thomas Y. Crowell Co., 1975.

Deaver, Julie Reece. *Say Goodnight, Gracie*. Harper & Row, 1988.

Duder, Tessa. *In Lane Three, Alex Archer*. Houghton-Mifflin, 1989.

Duncan, Lois. *Killing Mr. Griffin*. Little, Brown & Co., 1978.

Garden, Nancy. *Annie On My Mind*. Farrar, Straus, Giroux, 1989.

Hall, Barbara. *Dixie Storms*. Harcourt, Brace, Jovanovich, 1990.

Hall, Lynn. *Danger Dog*. Scribner's Sons, 1986.

Hamilton, Virginia. *A Little Love*. Philomel Books, 1984.

Hamilton, Virginia. *The House of Dies Drear*. Macmillan, 1968.

Holland, Isabelle. *The Journey Home*. Scholastic Hardcover, 1990.

Hinton, S. E.. *That Was Then, This Is Now*. Dell, 1971.

Irwin, Hadley. *Abby, My Love*. Atheneum, 1985.

Johnston, Norma. *The Dragon's Eye*. Four Winds Press, 1990.

Jones, Diana Wynne. *Howl's Moving Castle*. Greenwillow Press, 1986.
Kerr, M. E. *Dinky Hocker Shoots Smack*. Harper & Row, 1972.
Klass, David. *Wrestling With Honor*. Dutton, 1989.
Klause, Annette C. *The Silver Kiss*. Delacorte Press, 1990.
Klaveness, Jan O'Donnell. *The Griffin Legacy*. Macmillan, 1983.
Lee, Harper. *To Kill A Mockingbird*. Lippincott, 1960.
Levin, Betty. *A Binding Spell*. Lodestar Books, 1984.
Littke, Lael. *Shanny on Her Own*. Harcourt, Brace, Jovanovich, 1985.
Lingard, Joan. *Tug of War*. Lodestar Books, 1989.
McCaffrey, Anne. *Dragondrums*. (Series) Atheneum, 1979.
MacLeod, Charlotte. *Cirak's Daughter*. Atheneum, 1983.
McCullers, Carson. *Member of the Wedding*. Houghton Mifflin, 1946.
Mason, Bobbie Ann. *In Country*. Harper & Row, 1985.
Mazer, Norma Fox. *After the Rain*. William Morrow, 1987.
Myers, Walter Dean. *Hoops*. Delacorte Press, 1981.
Nixon, Joan Lowery. *The Other Side Of Dark*. Delacorte Press, 1986.
Paterson, Katherine. *Jacob I have Loved*. Crowell, 1980.
Paulsen, Gary. *Hatchet*. Bradbury Press, 1987.
Paulsen, Gary. *The Island*. Orchard Books, 1988.
Paulsen, Gary. *Popcorn Days and Buttermilk Nights*. Puffin, 1989.
Peck, Richard. *Are You In The House Alone?* Viking Press, 1976.
Peck, Richard. *Remembering the Good Times*. Dell, 1985.
Peck, Richard. *Voices After Midnight*. Delacorte Press, 1989.
Peck, Robert. *A Day No Pigs Would Die*. Knopf, 1974.
Pfeffer, Susan Beth. *Year Without Michael*. Bantam, 1987.
Pierce, Meredith Ann. *The Dark Angel*. Atlantic Monthly Press, 1982.
Potok, Chaim. *The Chosen*. Simon & Schuster, 1967.
Roberts, Willo Davis. *Nightmare*. Atheneum, 1989.
Rostkorvski, Margaret I. *After the Dancing Days*. Harper & Row, 1986.
Santiago, Danny. *Famous All Over Town*. Simon and Schuster, 1983.
Sebestyen, Ouida. *Words By Heart*. Little, Brown & Co., 1979.

Service, Pamela. *The Reluctant God*. Atheneum, 1988.
Sleator, William. *House of Stairs*. Dutton, 1974.
Tolkien, J.R.R. *The Hobbit*. Houghton, 1938.
Voigt, Cynthia. *Come a Stranger*. Atheneum, 1986.
Voigt, Cynthia. *Seventeen Against the Dealer*. (Series) Atheneum, 1989.
Zindel, Paul. *Harry & Hortense at Hormone High*. Harper & Row, 1984.

ETHNIC TITLES

Indian

Blos, Joan W. *Brother of the Sacred Heart*. Charles Scribner's Sons, 1985.

Cannon, A.E. *The Shadow Brothers*. Bantam, 1990.

Highwater, Jemake. *I Wear the Morning Star*. Harper & Row, 1986.

Hobbs, Will. *Bearstone*. Atheneum, 1989.

South African

Gordan, Sheila. *Waiting for the Rain*. Orchard Books, 1987.

African-American

Voigt, Cynthia. *Dicey's Song*. Macmillan, 1982.

Childress, Alice. *Rainbow Jordan*. Avon, 1981.

Hamilton, Virginia. *Sweet Whispers*. Philomel, 1982.

Myers, Walter Dean. *Scorpions*. Harper & Row, 1988.

Newton, Suzanne. *I Will Call It Georgie's Blues*. Viking, 1983.

Hispanic

Odell, Scott. *Carlota*. Bell, 1977.

Greek

Odell, Scott. *Alexandra*. Houghton Mifflin, 1984.

Smith, K. *Skeeter*. Houghton Mifflin, 1989.

Jewish

Greene, Bette. *The Summer of My German Soldier*. Dial, 1973.

Orlev, Uri. *The Man from the Other Side*. Houghton, 1991.

All Races

Rand, Ayn. *Anthem*. Caxton, 1953.

Eskimo

George, Jean Craighead. *Julie of the Wolves*. Harper & Row, 1972.

French

Cunningham. *Flight of the Sparrow*. Pantheon, 1980.

Canadian

Major, Kevin. *Far From Shore*. Delacorte, 1980.

Cajun

Covington, Dennis. *Lizard*. Delacorte, 1991.

Asian

Okimoto, Jean Davies. *Molly By Any Other Name*. Scholastic, 1990.

GENRE LIST

Compiled by Joy Lowe

Horror

Barker, Clive. *Books of Blood.*
Bradbury, Ray. *Something Wicked This Way Comes.*
Duncan, Lois. *Summer of Fear.*
King, Stephen. *Carrie.*
King, Stephen. *The Shining.*
Koontz, Dean. *Darkfall.*
Koontz, Dean. *The Mask.*
McCammon, Robert. *Mystery Walk.*
Many, Margaret. *The Changeover.*
Michaels, Barbara. *Ammie, Come Home.*
Morrell, David. *The Totem.*
Rice, Anne. *Interview with the Vampire.*

Humor

Adams, Douglas. *The Restaurant at the End of the Universe.*
Danziger, Paula. *The Cat Ate My Gymsuit.*
Gilbreth, Frank B. *Cheaper by the Dozen.*
Korman, Gordan. *Don't Care High.*
Levitin, Sonia. *The Mark Of Conte.*
Mazer, Harry. *I Love You, Stupid.*
Mowat, Farley. *The Boat Who Wouldn't Float.*
Murphy, Barbara Beasley. *Ace Hits the Big Time.*
Peck, Richard. *The Ghost Belonged to Me.*
Pinkwater, Daniel. *The Snarkout Boys & The Avocado of Death.*
Towsend, Sue. *The Secret Diary of Adrian Mole, Aged 13 3/4.*
Zindel, Paul. *Confessions of a Teenage Baboon.*

Mystery

Avi. *Wolf Rider.*
Bernard, Robert. *The Case of the Missing Bronte.*
Clark, Mary Higgins. *Where Are the Children?*
Dear, William. *The Dungeon Master: The Disappearance of James Dallas Egbert III.*
Duncan, Lois. *I Know What You Did Last Summer.*
Elkins, Aaron. *Old Bones.*
Grafton, Sue. *"C" Is for Corpse.*

Katz, William. *Surprise Party.*
Nixon, Joan Lowery. *A Deadly Game of Magic.*
Rule, Ann. *Small Sacrifices.*
Scoppetone, Sandra. *Playing Murder.*
Thompson, Thomas. *Serpentine.*

Romance

Bronte, Charlotte. *Jane Eyre.*
Davis, Jenny. *Sex Education.*
Deaver, Julie Reece. *Say Goodnight, Gracie.*
Ferris, Jean. *Invincible Summer.*
Kerr, M.E. *If I Love You, Am I Trapped Forever?*
Mahy, Margaret. *Catalogue of the Universe.*
Mahy, Margaret. *Changeover: A Supernatural Romance.*
Mazer, Norma Fox. *When We First Met.*
Myers, Walter Dean. *Motown and Didi.*
Peck, Richard. *Close Enough to Touch.*
Shakespeare, William. *Romeo and Juliet.*
Spinelli, Jerry. *Jason and Marceline.*

Science Fiction

Adams, Douglas. *The Hitchhiker's Guide to the Galaxy.*
Ames, Mildred. *Anna to the Infinite Power.*
Anthony, Piers. *Ghost.*
Brin, David. *Postman.*
Bujold, Lois McMaster. *The Warrior's Apprentice.*
Card, Orson Scott. *Ender's Game.*
Heinlein, Robert. *Citizen of the Galaxy.*
Kagan, Janet. *Uhura's song.*
LeGuin, Ursula K. *The Left Hand of Darkness.*
McCaffrey, Anne. *Dragonsong.*
Rand, Ayn. *Anthem.*
Sleator, William. *Interstellar Pig.*

Sports

Brooks, Bruce. *The Moves Make the Man.*
Crutcher, Chris. *Running Loose.*
Crutcher, Chris. *Stotan!*
Feinstein, John. *A Season on the Brink.*
Hollander, Zander. *The Illustrated Sports Record Book.*
Johnstone, Jay. *Temporary Insanity.*
Kinsella, W.P. *Shoeless Joe.*
Lipsyte, Robert. *The Contender.*

Madden, John. *Hey, Wait a Minute! I Wrote a Book.*
Myers, Walter Dean. *Hoops.*
Navratilova, Martina. *Martina.*
Voigt, Cynthia. *The Runner.*

1992 Best Books for Young Adults by the Young Adult Library Services Association of the American Library Association

Aaron, Henry. *I Had A Hammer.* Harper Collins.
Adams, Douglas, and Mark Cawardine. *Last Chance To See.* Crown/Harmony.
Anastos, Phillip and Chris French. *Illegal: Seeking The American Dream: Eyewitness Report and Photographs.* Rizzoli.
Arter, Jim. *Gruel and Unusual Punishment.* Delacorte.
Avi. *Nothing But the Truth: A Documentary Novel.* Orchard/Richard Jackson.
Bing, Leon. *Do or Die.* Harper Collins.
Bode, Janet. *Beating the Odds: Stories of Unexpected Achievers.* Watts.
Brooks, Bruce. *Predator!* Farrar.
Buss, Fran Leeper. *Journey of the Sparrows.* Dutton/Lodestar.
Cannon, A.E. *Amazing Gracie.* Delacorte.
Cary, Lorene. *Black Ice.* Knopf.
Choi, Sook Nyul. *Year of Impossible Goodbyes.* Houghton.
Cooper, J. California. *Family.* Doubleday.
Corman, Avery. *Prized Possessions.* Simon & Schuster.
Cormier, Robert. *We All Fall Down.* Delacorte.
Counter, S. Allen. *North Pole Legacy: Black, White and Eskimo.* University of Massachusetts Press.
Crichton, Michael. *Jurassic Park.* Knopf.
Crutcher, Chris. *Athletic Shorts: 6 Short Stories.* Greenwillow.
Davis, Jenny. *Checking on the Moon.* Orchard/Richard Jackson.
Durham, Michael S. *Powerful Days: The Civil Rights Photography of Charles Moore.* Stewart, Tabori, & Chang; dist. by Workman.
Fleischman, Paul. *The Borning Room.* Harper Collins/ Charlotte Zolotow.
Fluek, Toby Knobel. *Memories of My Life in a Polish Village: 1930-1949.* Knopf.
Fox, Paula. *Monkey Island.* Orchard/Richard Jackson.
Freedman, Russell. *The Wright Brothers: How They Invented the Airplane.* Holiday.
Fussell, Samuel. *Muscle: Confessions of an Unlikely Bodybuilder.* Poseidon.

Gaiman, Neil and Terry Prachett. *Good Owens: The Nice and Accurate Prophecies of Agnes Nutter, Witch*. Workman.
Glenn, Mel. *My Friend's Got This Problem, Mr. Candler: High School Poems*. Clarion Books.
Hall, Lynn. *Flying Changes*. Harcourt Brace Jovanovich.
Hathorn, Libby. *Thunderwith*. Little, Brown.
Hayden, Torey. *Ghost Girl: The True Story of a Child Who Refused To Talk*. Little, Brown.
Hayes, Daniel. *The Trouble With Lemons*. Godine.
Henry, Sue. *Murder on the Iditarod Trail*. Atlantic Monthly Press; dist. by Little, Brown.
Higa, Tomiko. *The Girl with the White Flag: An Inspiring Tale of Love and Courage in War Time*. Kodansha.
Hobbs, Will. *Downriver*. Atheneum.
Honeycutt, Natalie. *Ask Me Something Easy*. Orchard/Richard Jackson.
Jones, Diana Wynne. *Castle in the Air*. Greenwillow.
Kingsolver, Barbara. *Animal Dreams*. Harper Collins.
Kotlowitz, Alex. *There Are No Children Here: The Story of Two Boys Growing Up in the Other America*. Doubleday.
Kuklin, Susan. *What Do I do Now? Talking About Teenage Pregnancy*. Putnam.
Lauber, Patricia. *Summer of Fire: Yellowstone, 1988*. Orchard.
Lee, Tanith. *Black Unicorn*. Atheneum.
Lipsyte, Robert. *The Brave*. Harper Collins/Charlotte Zolotow.
Lyons, Mary E. *Sorrow's Kitchen: The Life and Folklore of Zora Neale Hurston*. Scribner's.
MacLachlan, Patricia. *Journey*. Delacorte.
McCaffrey, Anne. *Pegasus In Flight*. Ballantine/Del Ray.
McCammon, Robert. *Boy's Life*. Pocket.
Montgomery, Sy. *Walking with the Great Apes: Jane Goodall, Dian Fossey, Birute Galdikas*. Houghton.
Morpurgo, Michael. *Waiting for Anya*. Viking.
Murphy, Jim. *The Boy's War: Confederate and Union Soldiers Talk about the Civil War*. Clarion Books.
Myers, Walter Dean. *Now Is Your Time! The African-American Struggle For Freedom*. Harper Collins.
Orlev, Uri. Tr. from the Hebrew by Hillel Halkin. *The Man From The Other Side*. Houghton.
Paterson, Katherine. *Lyddie*. Dutton/Lodestar.
Paulsen, Gary. *The Cookcamp*. Orchard/Richard Jackson.

Paulsen, Gary. *The Monument*. Delacorte.
Plummer, Louise. *My Name is Sus5an Smith. The 5 is Silent*. Delacorte.
Rappaport, Doreen. *American Women: Their Lives in Their Words*. Harper Collins/Crowell.
Rinaldi, Ann. *Wolf by the Ears*. Scholastic.
Savage, Georgia. *House Tibet*. Graywolf.
Schusterman, Neal. *What Daddy Did*. Little, Brown.
Speigelman, Art. *Maus: A Survivor's Tale: II: And Here My Troubles Began*. Pantheon.
Spinelli, Jerry. *There's a Girl in my Hammerlock*. Simon & Schuster.
Sullivan, Charles, ed. *Children of Promise: African-American Literature and Art for Young People*. Abrams.
Tepper, Sheri S. *Beauty: A Novel*. Doubleday.
Thesman, Jean. *The Rain Catchers*. Houghton.
Westall, Robert. *Kingdom by the Sea*. Farrar.
White, Ryan and Ann M. Cunningham. *Ryan White: My Own Story*. Dial Books for Young Readers.
Williams-Garcia, Rita. *Fast Talk on a Slow Track*. Dutton/Lodestar.
Wisler, G. Clifton. *Red Cap*. Dutton/Lodestar.
Wolff, Virginia E. *The Mozart Season*. Holt.
Yolen, Jane and Martin H. Greenberg, eds. *Vampires: A Collection of Original Stories*. Harper Collins.

1992 Recommended Books for Reluctant Young Adult Readers by the Young Adult Library Services Association of the American Library Association

Adler, B. *Rap!* St. Martin's.
Apfel, Necia H. *Voyager To The Planets.* Clarion.
Appleman, Marc. *Joe Montana.* Sports Illustrated for Kids.
Archer, Jules. *Hurricane!* Crestwood.
Archer, Jules. *Tornado!* Crestwood.
Arter, Jim. *Gruel and Unusual Punishment.* Delacorte.
Ball, Jacqueline and Catherine Conant. *Georgia O'Keeffe.* Blackbird.
Ballard, Robert D. *Exploring The Bismarck.* Scholastic.
Bauer, Marion Dane. *Face To Face.* Clarion.
Bennett, Jay. *Coverup.* Watts.
Block, Francesca Lia. *Witch Baby.* Harper Collins/ Zolotow
Bode, Janet. *Beating the Odds.* Watts.
Bunting, Eve. *Jumping the Nail.* Harcourt Brace Jovanovich
Cadnum, Michael. *Calling Home.* Viking.
Carr, Terry. *Spill! The Story of the Exxon Valdez.* Watts.
Cohen, Daniel. *Railway Ghosts and Highway Horrors.* Cobblehill.
Cooney, Caroline. *The Cheerleader.* Scholastic/Point.
Cooney, Caroline. *Twenty Pageants Later.* Bantam.
Crutcher, Chris. *Athletic Shorts.* Greenwillow.
Dale, Mitzi. *Round the Bend.* Delacorte.
Duden, Jane and Gail B. Stewart. *1980's.* Crestwood.
Fremont, Eleanor. *Tales for the Crypt, Vol. 1.* Random House.
Futcher, Jane. *Promise Not to Tell.* Avon.
Glenn, Mel. *My Friend's Got This Problem, Mr. Candler.* Clarion.
Graham, Alastair. *Full Moon Soup.* Dial.
Grant, Cynthia D. *Keep Laughing.* Atheneum.
Hewett, Joan. *Public Defender.* Lodestar.
Higa, Tomika. *The Girl With the White Flag.* Kodansha.
Hobbs, Will. *Downriver.* Atheneum.
Honeycutt, Natalie. *Ask Me Something Easy.* Orchard.
Humphreys, Martha. *Until Whatever.* Clarion.
Kehret, Peg. *Cages.* Cobblehill.
Koller, Jackie French. *If I had One Wish.* Little.
Kuklin, Susan. *What Do I Do Now?* Putnam.

Levit, Rose. *With Secrets To Keep*. Shoe Tree.
Lewis, Brenda Ralph. *Stamps!* Lodestar.
Lipsyte, Robert. *The Brave.* Harper Collins/Zolotow.
McCarthy, Colin. *Reptiles.* Knopf/Borzoi.
McMane, Fred and Catherine Wolf. *The Worst Day I Ever Had.* Sports Illustrated for Kids.
Moss, Miriam. *Fashion Designer*. Crestwood.
Moss, Miriam. *Street Fashion.* Crestwood.
Nixon, Joan Lowery. *High Trail to Danger.* Bantam.
Pringle, Lawrence. *Batman.* Scribner's.
St. Pierre, Stephanie. *Everything You Want to Know When a Parent is Out of Work*. Rosen.
Scieszka, Jon. *The Frog Prince Continued.* Viking.
Spinelli, Jerry. *There's a Girl in My Hammerlock*. Simon & Schuster
Stavsky, Lois and I.E. Mozeson. *The Place I Call Home.* Shapolsky.
Storehr, Shelly. *Crosses.* Delacorte.
Sullivan, George. *Sluggers*. Atheneum.
Thomas, Margaret. *Volcano!* Crestwood.
Ward, Glenyse. *Wandering Girl*. Holt.
Wardlaw, Lee. *Cowabunga!* Avon.
Williams-Garcia, Rita. *Fast Talk On A Slow Track*. Lodestar.
Woodson, Jacqueline. *The Dear One.* Delacorte.
Zinsser, Nate. *Dear Dr. Psych.* Sports Illustrated for Kids.

1991 Selected Films and Videos for Young Adults by the Young Adult Library Services Association of the American Library Association

Abby, My Love. 45 min. Filmfair Communications.
Irvin's novel portrays a deepening relationship between Abby and Chip which is marred by the possessiveness of Abby's father. Abby ultimately reveals that her father has been molesting her since early childhood.

Always Roses. 29 min. Direct Cinema Limited.
Mike discovers his Hispanic heritage while spending a summer vacation in the Arizona desert with his grandparents. A quiet and humorous film about identity and family relationships.

Bad Blood, Parts 1 & 2 (Degrassi High). 60 min. Direct Cinema.
The School year at Degrassi High begins with controversy after condom machines are placed in the school bathrooms. The school bully learns the importance of condom usage and responsibility when he discovers he has been exposed to the HIV virus.

Darkness, Light, Darkness. 7 min. First Run, Icarus Films.
Czech surrealist, Jan Svankmajer, uses clay and dry humor to demonstrate the act of creation and entrapment.

Drawing Conclusions: A Program About Self-esteem. 19 min. Coronet/MTI.
This discussion piece concerns Shelby as she copes with her mother who constantly demeans her and her artistic talent while her boyfriend uses her insecurity to coerce her into a sexual relationship.

Lifer's Group World Tour, Rathway Prison, That's it. 30 min. Hollywood Basic.
A mix of rap music, strong language, music videos and interviews document the making of a record by prisoners at Rathway Prison. Members of the Juvenile Awareness Program

(formerly "Scared Straight") use their raps to tell teens, "Stay out of prison."

A Matter of Conscience. 30 min. The Media Guild.
When it becomes known that his grandfather may have been a German SS guard, Kevin must reconcile his love for his grandfather with the horror of the Holocaust. Kevin's conflict is further complicated by the fact that his girlfriend's grandmother is a concentration camp survivor.

To Be. 10 min. National Film Board of Canada.
Quick paced animation illustrates the tale of an inventor who creates copies and destroys the original. His work and the concept of personal identity are challenged by the heroine.

Senzeni Na? (What Have We Done?) 10 min. National Film Board of Canada.
This powerful adaptation of Ken Barris' "Double Exposure" explores South Africa apartheid through a case of mistaken identity.

Showtime, Parts 1 & 2 (Degrassi High). 60 min. Direct Cinema.
Degrassi High School students must cope with their feelings after a student kills himself at school. Anger at the manner of his death conflicts with a sense of loss and failure to recognize the symptoms of suicide.

Strings/Cordes. 10 min. National Film Board of Canada.
In this animated vignette, a woman daydreams to the sound of her downstairs neighbor's violin. He is aware of her footsteps above. Suspense builds as her bathtub leaks through the ceiling and their meeting becomes inevitable.

Wildwood Nights. 29 min. Barr Films.
Stephanie's boring family summer vacation turns into a near disastrous great adventure as she pretends to be an older woman to impress a college bound young man. A humorous coming of age film.

PUBLICITY

SAMPLE NEWS RELEASE

DATE:

SUBJECT:

RELEASE DATE:

CONTACT PERSON:

For the first time ever, young adults will have a reason to celebrate the Summer Reading Program at their local public libraries. The State Library of Louisiana is sponsoring a statewide Summer Reading Program for Young Adults and has selected as its theme BOOK BEAT! The _____ Library invites young adults to participate by joining the Summer Reading Program.

The program is designed to expose young adults to the unlimited resources that libraries have to offer through various activities and programs that have been planned for the summer months.

Programs and activities planned by the _____ Library include _____.

Registration for the Summer Reading Program begins _____. Call _____ for further information.

# # #

SAMPLE CABLE TV ANNOUNCEMENT

ATTENTION TEENS!

Sign up for BOOK BEAT

at your public library

Attend a dinner theatre, a sleep

over, write a teen magazine & more.

Sign up NOW!

###

Note: Some cable companies require a specific format for cable messages so be sure to check with each company that you will be dealing with. In this sample, the format requires messages to be no more than six lines in length and each line to contain no more than 32 characters. Each space and punctuation mark counts as one character. Each line should be centered.

SAMPLE LETTER TO SCHOOL PRINCIPALS AND LIBRARIANS

Date

Dear (Principal/Librarian):

The _____ Library will sponsor this summer BOOK BEAT, a new statewide teen reading program. It begins _____ at the _____ Library and continues through _____.

BOOK BEAT gives pre-teens and teens an opportunity to further develop the reading and library skills learned during the school year and to become familiar with the services available to them at their local public library.

I would appreciate your support in publicizing this program to young adults. I am enclosing an announcement for possible use in your school newsletter and also a public address system announcement. In addition, if school scheduling permits, I would be happy to talk to students in classrooms and/or at assemblies about the BOOK BEAT program.

Thank you very much for supporting the public library and its activities.

Sincerely,

SAMPLE SCHOOL NEWSLETTER ANNOUNCEMENT

As school closes for the summer, we hope that young adults will keep the door to reading open. The _____ Library will feature a Teen Summer Reading Program sponsored by the State Library of Louisiana. The theme for the summer program is BOOK BEAT.

BOOK BEAT will begin _____ and continue through _____. Scheduled events include _____ _____.

For details, call or visit the nearest branch of the _____ Library.

###

SAMPLE SCHOOL PUBLIC ADDRESS SYSTEM ANNOUNCEMENT

Hey teens, if you want a challenge this summer, listen up! The _____ Library is featuring a Teen Reading Program called BOOK BEAT. BOOK BEAT will feature fun activities, special programs, and workshops including _____ _____.

BOOK BEAT will begin _____ and continue through _____. For details, call or visit the nearest branch of the _____ Library. Join in the fun activities, learn some neat new things and win prizes! Join BOOK BEAT at the _____ Library

###

SAMPLE LETTER REQUEST FOR INCENTIVES

Dear (merchant),

Summer is quickly approaching and the _____ Library is gearing up for the crowds of children who will be attending programs and using the library's services. This summer the library will be making a special effort to reach more teenagers or young adults in our community. As a successful businessman in the community [with a strong teen clientele], your interest and involvement in this program will help to bring teenagers into the library.

The _____ Library has a very successful Summer Reading Program for the parish's elementary school children. The library sees thousands of children throughout the summer who join the program for the joy of reading and to reinforce skills learned during the school year. The library would like to start a similar program for the teenagers of this parish.

The statewide program, already designed, is called BOOK BEAT. Through BOOK BEAT teenagers will be able to attend workshops, volunteer in the library, engage in entertaining activities, and participate in informative programs, all while being encouraged to read. BOOK BEAT will run from _____ to _____.

To help encourage young adults to read, I am asking if your business would like to donate incentives [specify here what you are asking for--free product, discount coupons, monetary support, etc.] for the BOOK BEAT program. Publicity materials about the program will be distributed throughout the parish, and all donors will be listed as sponsors. Help the teenagers in our community "rock to the beat of books," by becoming a BOOK BEAT sponsor.

If you would like, I will be happy to talk to you in greater detail about the rewarding young adult program that the library is offering this summer. Thank you for your consideration of this matter.

Sincerely,

SAMPLE LETTER TO DIRECTORS OF YOUTH CLUBS AND ORGANIZATIONS

Dear Director,

Summer will soon be here and many teenagers will be seeking fun things to do. The _____ Library is pleased to offer BOOK BEAT--a Teen Summer Reading Program. This is the very first summer for a state wide program which offers reading activities on a teen level. We feel that it is important to help teens understand that though they might have outgrown certain things from grammar school, they do not outgrow the library and reading. Reading and library activities are fun at any age.

We are seeking the (club or organization's name) help in spreading the news about our Teen Summer Reading Program. I would be more than happy to come and speak to your group about the program and the fun activities planned. Flyers advertising our activities are included with this letter.

For more information and to schedule a time for me to speak to your organization, you may contact me at (phone number).

Thank you for your help.

Sincerely,

Enclosures

SAMPLE PUBLIC SERVICE ANNOUNCEMENTS

PSA 1:

Hey Dudes and Dudettes! Do you want to know how to have a rocking good time? Come on down to the _____ Library and get the beat, THE BOOK BEAT. Join the Summer Reading Program for Teens. Cool activities and fun things to do will be going on all summer. Read a certain number of books this summer and receive a prize.

For further information, contact the _____ Library at _____ (phone number).

###

PSA 2:

Hey Dudes and Dudettes! Be cool and get with the beat, THE BOOK BEAT, the _____ Library's Summer Reading Program for Teens. Fun activities that insure a rocking good time will be going on all summer. Read a certain number of books and receive a certificate and other awards. So, teens, impress your parents and have a good time at the same time. Contact the _____ Library at _____ (phone number).

###

PSA 3:

Want to be a part of a new summer adventure? Check out BOOK BEAT at the _____ Library. Young adults between the ages of _____ and _____ are invited to participate in this all new statewide Teen Reading Program beginning _____. Fun activities will be offered and prizes and incentives awarded. Register now for BOOK BEAT by calling or visiting any branch of the _____ Library.

###

PSA 4:

Young adults will want to be a part of the BOOK BEAT at the _____ Library this summer. BOOK BEAT is a special summer long Young Adult Reading Program just for teens. Workshops, contests, movies, music, and prizes will be included in regular programs for those entering seventh grade through twelth grades.

For more details and to register, call the _____ Library at _____ (phone number).

###

PSA 5:

Listen to the beat at the library! There will be a new sound at the _____ Library this summer. Young adults entering seventh grade and above will be eligible to participate in BOOK BEAT, a Young Adult Reading Program.

For information about workshops, contests, movies, how to participate and win prizes, contact _____ Library at _____(phone number).

###